

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 3 COLOR PLATES.



LEAD-PENCIL DRAWINGS BY PROFESSOR HUBERT HERKOMER, R. A. SELECTED FROM HIS SKETCH BOOKS.

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MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE business trip of Messrs. "Thompson" and Waring to Boston was not a brilliant success, although it is said that they sold a few pictures. Picture buyers are a little more awake in the East than they are "out West," and have not much confidence in itinerant picture dealers. One Boston gentleman who was approached by the firm telegraphed to New York for a little information and advice. It came. He did not buy any pictures from Messrs. "Thompson" and Waring. A Brooklyn gentleman paid them \$2000 for a "Corot." Very soon afterward he had doubts as to its genuineness, and he took the opinion of experts on the subject. Silently they placed his purchase side by side with undoubted canvases by Corot, and he saw at once how greatly they differed from it—just as a questionable diamond can be distinguished from a fine stone when both are seen together. It was also pointed out to him that the canvas and stretcher were new, although some pains apparently had been taken to make them look otherwise. The Brooklyn gentleman thereupon called upon Messrs. "Thompson" and Waring to refund him his money and take back their "Corot." They refused. His lawyers at once proceeded against them for obtaining money under false pretences. Then it was, I am told, that it came out that the every-day name of "Mr. Thompson" was Moses. When he was sued, it was, of course, necessary for him to give his true name. But the legal proceedings went no further than this. Messrs. "Thompson" and Waring yielded to the pressure of circumstances, and returned the money to the Brooklyn gentleman.

It would be well for the public to know the kind of reputation certain itinerant dealers enjoy among the respectable members of their trade. There are in New York half-a-dozen or so firms of first-class standing as importers of paintings. The keenest business rivalry exists between them all, and yet there will be found that same bond of union which is usual among reputable members of all departments of trade. Woe to the reputation of any man in any business or profession who would not dare to appeal, if need be, to those engaged in the same calling as himself to testify to his responsibility and good standing. Yet I do not believe that any member of any one of the six or more first-class firms of picture importers in New York would swear that he would consider it safe to have any business dealings whatever with persons of this stamp who have done so much to bring the picture trade into disrepute in this country. Utterly characterless themselves, they pretend to be indifferent as to what the decent men of their calling think of them, and attribute their ill-will to rivalry; yet they know very well the value of an honest name, and try by every trick and device to make their customers believe that they have business dealings with persons of standing in the trade. A favorite trick used to be to buy occasionally a painting of no great cost from one or two of the leading Fifth Avenue dealers, offer a copy to some likely buyer (usually in the West), and produce the bill for the genuine picture as an evidence of good faith and to show his customer that he had "dealings with some of the leading picture dealers in New York." So fearful are some of the Fifth Avenue firms of these gentry that they will not sell to them at all—not even for cash. How much more should the picture buyers fear them, and be on their guard against these adventurers, who look only to the present for their profits, and do not care—indeed hardly hope—ever to sell a second time to the same customer.

WHEN the Robert L. Cutting pictures come to the hammer, this magazine will be in the press; but it is safe to foreshadow that a large sum of money will be realized for the estate, and in many cases a good profit on the original investment. The large Van Marcke, "Cows in a Pool," which, I am told, cost Mr. Cutting about \$1500, ought to bring four times that sum. Madrazo's "Going out of Church" would have brought more

money five years ago than it would now. Zamacois's "Return to the Monastery" has also passed the flood-tide period of its painter's vogue; but it is so well known that it is sure to be one of those that will bring the largest prices at the sale. The "Parrot, Flowers, etc." (No. 78), by Vollon, ought to be another to stir the bidders. The Yongkind Dutch landscape is of superior quality. Alfred Stevens's "Intercepted Letter" is a gem of that master's best period. Another exquisite cabinet picture is Rico's "On the River Seine," which, for my own pleasure, I would rather own than any picture in the collection. Here we see the artist before he was spoilt by his infatuation for Fortuny. Instead of the tinny, spotty technic by which he is widely known in his uninspired Venetian pictures to-day, we recognize in this beautiful little landscape the unspoiled genius, his keen appreciation of the most subtle beauties of nature and the joyous freedom with which he conveys his impressions to the canvas. Open air has never been nor will ever be painted better than we see it here. What marvellous distance and sky perspective, and how well the light has been studied! This is no atelier work. Every touch shows unmistakably that the picture was painted out-of-doors and the artist enjoyed every sweep of the brush in its progress and every accent put in at its completion.

THE noted Otlet collection of paintings in Brussels has been bought by Boussod, Valadon & Co. It is especially strong in works of the Romantic School, among the pictures being the famous "Biblis" by Corot, one of the prizes at the Sécretan sale, where it brought 90,000 francs.

IN describing Mr. W. H. Fuller's collection of paintings shown at the Union League Club recently, the writer remarked that in the Michel landscape, "The Horseman," the figure was put in by John Lewis Brown. This I find is a mistake. The Michel in which Brown collaborated is owned by Mr. James J. Inglis, of Messrs. Cottier & Co. Demarne often put in the figures for Michel, and probably did so in the case of Mr. Fuller's picture. I make the correction as a matter of record. In itself the matter is of no consequence, for the figures in Michel's landscapes are wholly accessory. It is of much more importance to note that in "The Horseman," as in another picture by Michel, representing a forest, Mr. Fuller's collection shows characteristic examples of the admirable master of Rousseau.

A CORRESPONDENT somewhat testily takes me to task for intimating that "The Reading Magdalen" is not an original painting, by Correggio, but a copy, and asks for my "authority for such an extraordinary piece of information." It may be found in the official catalogue of the Dresden Gallery of 1887, page 81, from which the following is translated:

"Only lately Giovanni Morelli maintained with great energy that the picture is not genuine, partly because the picture is painted on copper, which would be quite an exception in Italy in Correggio's time; partly because the language of form and the method of painting (for instance, the lights on the nails and the stones and plants of the foreground) are entirely at variance with those of the great master, Correggio. We share, as Julius Meyer has also done lately, the views of Morelli in these matters. Morelli, however, goes too far, when he declares our picture to be a Netherlandish copy, and the unknown original not a work of Correggio, but of a pupil of the Carracci. In this we cannot follow the esteemed connoisseur. In the first place, we cannot subscribe to the opinion, that our picture is of Netherlandish origin. Contrary to Morelli's view, that it was painted by an artist of the Netherlands of the tendency of A. v. der Werff, it must be pointed out that according to Venturi, p. 291, the picture was copied as early as 1682 in the collection at Modena as a masterpiece by Correggio. . . . In accordance with all this, it appears to us most probable that our picture is an Italian copy of the seventeenth century, somewhat altered in the language of form, of a lost original by Correggio. Meanwhile, we leave to it for the present the name by which it has become famous the world over."

To my contemporary, The Manchester Guardian, the United States laws which permit the seizure of fine paintings as contraband goods "reads like a cutting from 'Gulliver's Travels' or a burlesque of Protection invented by a friend of Free Trade." We are reminded that "Art is not a thing that springs up on new soil without any sowing of seed. Had England turned back the pictures of Ruysdael and Hobbema when they landed on the Norfolk coast she would never have had Old Crome, and had France shut out Constable she might

never have had Corot." The writer winds up by remarking that "It is possible that the United States may yet produce a considerable painter, but at present they are doing all that they can to prevent it." The folly of imposing an import duty on works of art all cultivated persons in this country unite in condemning; but it may be remarked that, notwithstanding the disadvantages Americans have to labor under in this respect by reason of the short-sighted policy of their rulers, they still manage to send to England now and then "a considerable painter" or two of their own—Whistler, for instance, whose "Portrait of My Mother" was skied by the Royal Academy so ignorantly, and honored by France with a place in the Luxembourg Gallery, and Sargent, whose "Rose Lily—Lily Rose" was found worthy to be bought by the Royal Academy. Apart from such real artists as Whistler and Sargent, England found such a very indifferent American painter as Benjamin West quite good enough to be President of her Royal Academy a hundred years ago, when it might truly have been said that there was no art in this country. Popular appreciation of art to-day in the United States is, to say the least, on a par with that of Great Britain.

THE Russian sculptor, L. A. Bernstamm, to whom was recently awarded the order of Legion of Honor, has received an order from a French nobleman to carve a monument to represent the Franco-Russian sympathies. The sketch of Mr. Bernstamm's work represents a French and a Russian peasant shaking hands. Mr. Bernstamm, like the renowned sculptor, Mr. Antokolsky, is a Jew, and was compelled to emigrate to France by the prejudices in his native land against his race.—New York Sun.

What a grim satire on republican France's most unnatural alliance with despotic Russia that monument will be, carved by a Russian sculptor of such talent that France confers upon him her red ribbon of honor, but who is obliged to flee the land of his birth simply because he is a Jew.

THE portrait painter, A. A. Anderson, who has recently returned to Paris from the United States, has been talking very depressingly to a reporter of Galigani's Messenger about the state of art in this country. He said: "Art in the United States is an exotic, for America produces none but what is cultivated over here. In France the Government supports schools in nearly all the large towns at the expense of the nation, where young men can study and carry art into every trade and profession. But Americans have never been taxed a cent for the purpose, and are, consequently, as a nation, most unartistic. Look at that piano; in America you would see nothing like it as regards taste. Of course no country produces finer pianos for tone than America, but their cases, why they are simply boxes." The same applies to all our industries. Thus, the number of American students who fail as artists have at least developed a taste which they disseminate in their own country. When last in the United States I represented these facts to the Government, and hope some notice will be taken of the deficiency of our nation in this line."

NOW that it is becoming more and more difficult to procure direct from China those fine old pieces of single color porcelain which are the pride of many American connoisseurs, it is not unusual to look for them among the contents of the ordinary bric-a-brac shop; for the proprietors of these occasionally pick up rare old Oriental bottles and vases, mounted in French fire-gilt bronze in the fashion prevalent a century or more ago. It was thought then that the showy mountings enhanced the beauty of the porcelain. But your true connoisseur of to-day will have none of this nonsense, which, of course, was never countenanced by the Chinese amateur of porcelain. On one occasion I passed a certain New Yorker on his way to Tiffany's with a beautiful old celadon vase, bronze mounted, under his arm. He was taking it to have the ormolu removed. It was removed, and the job was done so neatly that if you should see the piece to-day in a well-known collection down South, where it stands among a galaxy of fine pieces of its kind, you would never suspect that both sides of the vase had been drilled to secure the metal mounts.

SUCH a restoration as this would, I apprehend, affect in a very small degree the commercial value of the vase. Some restorations are made with so little judgment that

they lead one to suspect the injuries they conceal to be greater than they really are. For this reason, no less than because the object may be more damaged than is supposed, the connoisseur of old porcelain cannot study too carefully the significance of metal rims, veinings of gold lacquer, and retouchings in oil or water-colors.

TEN years ago, the late W. P. Moore imported a large Rose de Barry trumpet-neck vase. Its surface had been retouched in a bungling manner, but a well-known collector promptly bought the bottle at a high price. Soon afterward he determined to sell the piece and induced the importer to take it back to London. There it remained for a few years, and then came to this country again, to Messrs. Herter Brothers. A thousand dollars was asked for it, but buyers fought shy, because of the evident re-painting. The firm selling out its Oriental stock at auction, the vase brought less than fifty dollars. The purchaser had all the restoration removed, and nearly a cupful of paint, wax and varnish was the result of the scraping. The few places where the red glaze had been scratched were touched up with water-color, and Mr. Henry Graves now owns the vase, which is one of the most valuable of its kind to be found in any of the cabinets of American collectors. A perfect one in China would be valued at about three thousand dollars.

AT the Brayton Ives sale last year one of the most charming cabinet specimens was a pale turquoise gallipot with dragons and clouds incised under the glaze. It had a brass rim, which was supposed to have been added to hide a ground lip. A well-known New York collector bought the piece, but, after the sale, parted with it, because he decided not to admit metal-mounted, defective pieces to his cabinet. Investigation by the present owner reveals the fact that the brass ring simply covered a small nick. The nick has been touched with color and the vase takes a high rank again. It is not at all likely that the removal of metal trimmings will often bring about similar surprises; but when the form of a vase seems regular, the attempt to prove its perfection would seem to be a duty.

A MORE remarkable instance of unnecessary restoration than I have told yet, however, remains to be recorded. It is that of the famous "Barlow Vase," the ruby-red piece long admired for its delightful color, with the always added regret that it was "smashed to pieces." It was shown at loan exhibitions frequently during the past twelve years by its owner, the late S. L. M. Barlow. Every connoisseur admitted that it was a glorious piece. What a pity it was "so badly broken," sighed the amateur! At the sale of the Barlow collection two years ago, it was sold for less than one thousand dollars. Frequently it had been insured for five times that sum. Mr. Thomas B. Clarke, the new owner of the vase, lately determined to find out its exact state. Certainly the condition of the lip, neck, and parts of the shoulder bore evidence of painting that was quite discouraging. After keeping the vase in an acid bath for twenty-four hours, he lifted it and saw that about one-third of the lip was missing. The pieces were found in the liquid. There were a half dozen of them, none being more than one inch in width. In the presence of witnesses, a drawing was made of the mutilated rim, the pieces were rejoined and placed back on the lip, and it was then and there attested that the remainder of the famous piece so lavishly painted and varnished was in perfect condition. At any time during the past ten years, had any collector, with blade, pin, or fingernail, tested some of the painting, he could have found a perfect glaze underneath everywhere excepting on a portion of the rim. Few repairers can be restrained from lavish use of color and varnish. If they fail to catch the color, they generally introduce a tone of their own and continue it over the vase until it appears to lose itself on some perfect ground. Then comes the varnish, which helps to conceal the extent of their cobbling.

AFTER seven years' contest in the French courts, Mr. Durand-Ruel has at last won his lawsuit against Mr. David-Chassagnoble, or, rather, that gentleman's widow; for the principal has died during the proceedings. This curious case was reported in *The Art Amateur* when suit was first begun by the descendants of David. It may be remembered that a Mr. Terme in 1885 contributed to a loan exhibition, in aid of a certain Parisian charity, a painting of "Murat in His Bath," bought by

him from Durand-Ruel as a painting by David, and exhibited as such. Mr. David-Chassagnoble claimed to possess the original and declared Mr. Terme's picture to be only a copy. The first trial resulted in a verdict for the plaintiff, on the expert testimony of Messrs. Cabanel, Lefenestre and Haro. This was in 1888. About a year later, Cabanel found reason to change his opinion, and was satisfied that Mr. Terme's painting was really by David and was a replica. Mr. Durand-Ruel, moreover, produced a letter in which it was affirmed by Prince Napoleon, from whom he had bought the picture, that he had always considered it a "répétition originale." The decision against Messrs. Terme and Durand-Ruel has finally been reversed, not only on the testimony of Cabanel—who, by the way, has also died during the proceedings—but on that also of Bonnat, Gérôme, Henner, Armand Dumaesq and Paul Mantz.

MY Paris correspondent writes: "In 1857 Puvis de Chavannes was travelling in Spain. One day when on the coast not far from Bidassoa, he saw a priest on the summit of the rocks, seated in a meditative mood, his head between his hands. He made a sketch of this scene, and upon his return to Paris developed it into a small picture about twenty-seven inches square. During the Franco-Prussian War the picture was stolen by Puvis de Chavannes's concierge, who had it in his keeping, and who sold it, with a lot of other works, to a dealer or private person, probably for a mere song. The artist wonders whether this painting has not eventually reached America?"

THE Custom House officials have failed to convict Gross and Spiridon of smuggling, and have returned to them their seized pictures. But if the big fish escaped from their net, they can console themselves with having punished a small one. They have confiscated the "Chamois," a painting by Rosa Bonheur, about a foot square, valued at \$1800, which a Parisian dealer named Simonton tried to bring in free of duty. Simonton ran away, terribly scared. The smuggling business was a new thing to him, and probably he will not try it again.

It was my good fortune to see the valuable collections of art objects bequeathed by the late Edward C. Moore to the Metropolitan Museum of Art before they were packed to be conveyed to their future home. Although it is hoped eventually to have them displayed much as Mr. Moore arranged them in his house in Thirty-seventh Street and Madison Avenue, this cannot be done until the new wing of the Museum is finished. In the meanwhile the public will not see them to the best advantage; the ancient iridescent glass, Hispano-Moresque lustre pottery and Chinese porcelains especially call for careful lighting to bring out their charms. On the other hand, hundreds of beautiful little objects of Japanese metal work, such as inros, tsubés and swords, delicate carvings and Venetian and French straw mosaics, which, from lack of room to show them, have hitherto been kept in drawers and cabinets, will now be properly displayed for the first time: The departments in which the collections are very strong are those of ancient glass and Greek and Asia Minor miniature sculpture in terracotta. The parti-colored straw mosaic objects, however, are unique, so far as any museum in this country, or private collection—so far as I know—is concerned. They date back for the most part about two centuries, and represent what may be called a lost minor art. It will be interesting to study these objects in connection with the specimens of early Japanese bamboo basket work, which form part of the legacy to the Museum.

LIKE a true lover of art, Mr. Moore made up his collections to please himself and for his own cultivation and improvement. As a silversmith devoted to his craft, he studied constantly and intelligently the beauties of this little private museum, and it might not be difficult to discover in this fact the secret of many of the artistic triumphs of the great house of the Tiffany Company, to which he belonged. Not that he was in any way a copyist. On the contrary, the stamp of the productions of his firm has long been that originality which comes only from the thorough knowledge and assimilation of the best that has been done in previous times. Studied in the spirit in which Mr. Moore studied them, these same objects may inspire, in generations to come, no less creative ability than his own, not merely in the

American silversmith, but in the intelligent representative of each and all of the industrial arts.

As I have said, Mr. Moore's collections, valuable though they may be now from the standpoint of the connoisseur, were begun as an aid to study. As such they will have their greatest value to visitors to the Museum. To know them and understand them were, indeed, a liberal education in the industrial arts. Where could one find more exquisite forms than among the Greek and Etruscan pottery; the Persian and Cashmere damascened bottles and plaques; the Indian and Arabian richly decorated vessels of iron and brass; the Chinese and Japanese vases, with their delicate paste and unctuous glazes? When shall we again see lustres to approach those on the Hispano-Moresque pottery? Then there is the Cyprian, Greek and Etruscan glass, which should be diligently studied with the examples shown of the later work of Persia and the Isle of Rhodes, with the rare enamelled Arab glass, and so down to the comparatively modern, yet quite old glass of Venice, Spain and Germany. It is in this department of glass that the Museum seems to me to have secured the greatest prize; nowhere in this country is to be found anything equal to it.

ALTHOUGH these collections were primarily made for the practical purposes of study, it was inevitable that a man of Mr. Moore's cultivation should, from time to time, add to them objects for his own pleasure, for their intrinsic beauty alone. In this way, no doubt, were acquired many of the choice cabinet specimens of Chinese porcelains, with the dainty little garniture of "peach-blow;" and, more notably, the fine collection of Asia Minor groups of miniature sculpture and Tanagra figurines which divide, with the wondrous array of objects of artistic glass, easily covering a period of three thousand years, the honor of especial distinction in the Moore legacy to the Museum. The terra-cottas, indeed, are almost as unapproachable in importance, in any other private collection, as the glass. At least a dozen are famous pieces from the Græco and other collections. All are of undoubted integrity.

It has become a matter of frequent occurrence for some masterpiece of French art to revert from its American owner to the possession of a Frenchman. Last year it was "The Angelus" which was sold back to Mr. Chauchard by Mr. James Sutton and his partners, and now Mr. W. H. Stewart has sold from his famous collection in Paris, to this same millionaire of the "Magazin du Louvre," Meissonier's well-known painting, "Petit Poste de Grand Garde," probably tempted by the big price, \$40,000, which was offered him for it. Mr. Chauchard, I am informed by a Paris correspondent, paid \$50,000 for the picture, which passed through certain dealers' hands before it found its way to the Avenue Velasquez. It is five inches high and fourteen and a half inches wide, and is dated 1869. Four hussars have alighted from their horses, which remain bridled under the trees, and are smoking and talking. One of the soldiers holds his horse by the bridle and has his face turned toward a picket guard in front of him. Another picket is posted upon a rise of ground, and the fourth is on a height at the right.

THE rather amusing statement is published that Parisian artists have "a plan to form a syndicate of painters for the suppression of the dealer in pictures. By eliminating the middleman, the artists hope to secure his large profits for themselves." Several obvious reasons present themselves to show the fallacy of such an idea. In the first place, it is notorious that artists are bad business men; so that probably those of established reputation would not sell their pictures so readily, or get so much money for them in the long run, as they do now with the help of the dealers. Then, although it is true that meritorious painters are overlooked by the dealers, many are discovered by them and exploited far above their merits. There is undoubtedly a fashion in pictures, and the dealers set the fashion. If they cannot with profit "boom" the living, they are apt to make a factitious reputation for the forgotten dead, whose work they will buy up and induce the public to take off their hands at greatly enhanced prices. It is their business to make money, as it is the province of the artist to paint pictures. The one has the ear of the public; the other has not. They are necessary to each other and should be good friends. MONTEZUMA.

MINOR EXHIBITIONS.



HE most considerable of the minor exhibitions of the month was that (preceding the sale) of the second T. Abner Harper collection. The exhibition was at the Fifth Avenue Art Galleries. While most of the pictures could not be said to be of more than average merit, there were half a dozen Cazin's very well selected; an exquisite Corot, "A Spring Morning;" a good, early Ziem, in grays and cool greens; an excellent Dupré, the "Cabaret," a study, apparently from nature, of some cottages, a bit of broken bank and a pool; and a few well-chosen American landscapes. Among the latter we noticed a charming and most American view of wintry upland fields, bare trees, stone walls, and farm-houses, by Mr. J. H. Twachtman; and a very effective, low-toned evening scene, "After the Rain," by Mr. J. F. Murphy. A large Inness, "In the White Mountains," was remarkable as a study of low-flying clouds in sun and shadow, but the composition was too much broken to be absolutely pleasing. The sale of 156 pictures, managed by Messrs. Ortgies & Co., brought a total of \$75,565, which was considered much below their value.

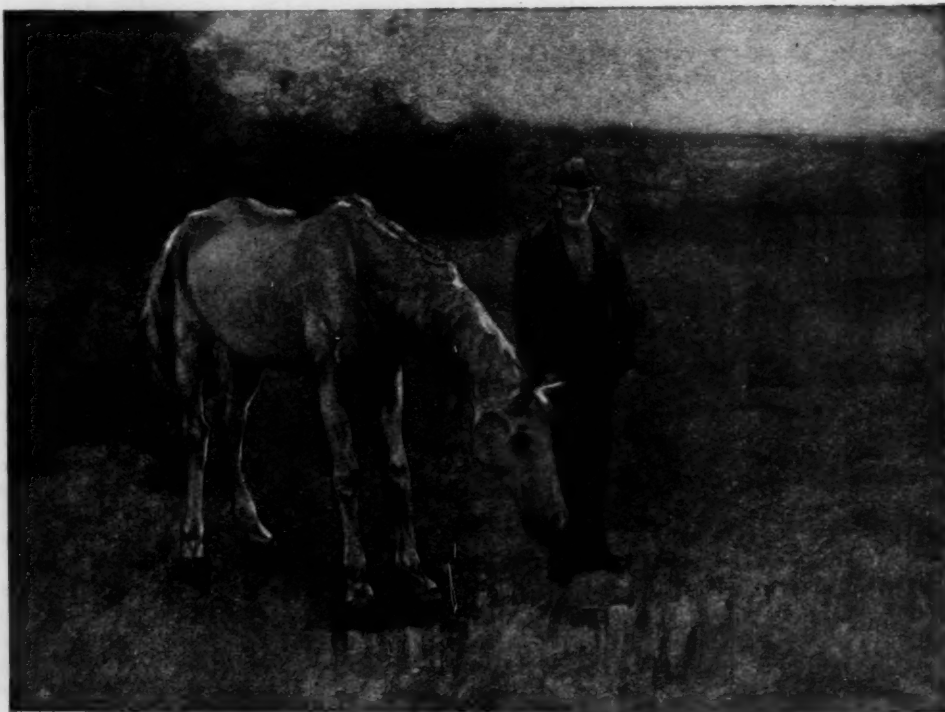
THE Woman's Art Club of New York held its third annual exhibition, from the 22d to the 27th of February, at No. 9 West Tenth Street. Artists in oils, pastels and water-colors were represented. "In the Flower-Market," by Clara W. Lathrop, was a life-size study of a flower-girl, well painted in fresh, agreeable tones. "A Window of Primroses," by the same artist, was a very strong still-life study in pastels. "Love's Baubles," by Mrs. Mary Sargent Florence, was an excellent decorative composition, oblong, with many figures, well characterized. Rosalie Gill's "Chat" was a pair of young girls on a garden-seat. Esther Coffin's "Tulips," though somewhat wanting in light and shade, showed very good feeling for color and outline; and Marginita Gill (we copy the catalogue) had a picturesque "Courtyard at Naples," with a pot of pinks on a wall and a glimpse of Vesuvius through a tall archway. Anna Wood Brown's "The Colored Home" was an interesting interior, with figures of old colored folk resting. Rose Clarke, of Buffalo, New York, had a clever drawing of a little girl knitting, "A Busy Child." Emma M. Kempke's "The Grandmother" was a broadly-painted portrait of an old lady carding flax. Another good pastel was a "Portrait" of a young woman with a fan, by L. Breslau. There were many pleasing pictures of flowers and still life, of which we may mention a row of jars and bottles, an unpromising subject extremely well treated, by Caroline K. Herrick, of Brick Church, New Jersey; "Buttercups," by Emma Wright, and "Roses," in a glass jar, by Rhoda Holmes Nichols.

AN instructive exhibition of mezzotint engravings, illustrating the history of the art from its invention down to 1822, has been opened at Wunderlich's gallery. It is especially rich in chefs d'œuvre of the art, the magnificent portraits after Sir Joshua Reynolds and Sir Thomas Lawrence, engraved by Cousins, Dickinson, Dixon, Fisher, Green, and others. Some wonderful flower-pieces, by Earlom, after Van Huysum; Green's celebrated lamp effect, "A Philosopher Showing an Experiment on the Air Pump;" Houston's "Burgomaster Six," after Rembrandt; Jones's portrait of Bos-

well, after Reynolds; Keating's "The Cottager's Wealth," after Morland, were among the best prints.

THE William T. Evans prize of \$300 for the best picture in the Water-color Exhibition was awarded this season to Mr. C. Morgan McIlhenney for his "Old Friends." Though quiet and unpretentious, the picture will be remembered by most visitors to the Academy of Design for its natural and unaffected sentiment. Its subject is an aged man who is leading his old white horse out to pasture in the gray of the morning. Horse and man have evidently grown old together, and know each other well, and the broad, subdued light and simple landscape are in perfect accord with their look of intimate companionship. Mr. McIlhenney, though a resident of Westchester County, New York, is a pupil of the Pennsylvania Academy of Fine Arts, Philadelphia. He is about thirty-five years old. The award, as our readers probably know, is made by the members of the Water-Color Society, each member casting one vote.

By far the most notable picture (though a Vandyck hung close beside it) at the March Exhibition at the Union League Club was a magnificent landscape with figures by Troyon, "The Ferry." In the foreground, close to the edge of the frame, though at a considerable



"OLD FRIENDS." FROM THE WATER-COLOR PAINTING BY C. MORGAN McILHENNEY.

(AWARDED THE WILLIAM T. EVANS PRIZE.)

distance from the spectator, is a group of men, women and cattle just landed from the ferryboat. Their shadows stretch out fan-wise in front of them, for the sun is very low. Above and behind the figures a long reach of the Seine reflects the yellow glow of the sky. The banks are barely visible at either side, and the whole effect of the picture is of an immense extent of shining sky and water; for the figures, though varied, and life-like, and interestingly grouped, are dominated by the landscape. The Vandyck is a portrait of Charles the First, with the long, cold, dull face that is characteristic of all long-established ruling families, Guelph or Stuart, Bourbon or Hapsburg. American art was uncommonly well represented. Mr. Carleton Wiggins had a landscape with cattle, "Sunday Morning in France," in which the difficulties of foreshortening presented by the advancing group of cattle were successfully overcome. Mr. J. F. Murphy's "Woodland" had a pleasant, warm, autumnal tone. Mr. Charles C. Curran's "On the Hill-side" was a clever painting of a little girl in a field studded with white irises. The portrait by Mr. George De Forest Brush showed that promising artist in quite a new line of work—a dim interior with a group of a mother, two children and a servant, and the artist seated on the floor, at a little distance from them, sketching. Mr. Cox's "Echo," a study of the nude, was remarkable chiefly for the life-like expression of the features.

A NOTABLE CHICAGO GALLERY.

II.—MR. JAMES W. ELLSWORTH'S PAINTINGS (CONCLUDED).

CHINESE PORCELAINS—ANCIENT TERRA-COTTAS—BARVE BRONZES—THE GUTENBERG BIBLE.

THE most important pictures by Mr. Inness in this collection, and three of the very important works which the artist has produced, are "Summer Foliage," "The Bathers" and "Sunset." The first presents a vast expanse of landscape in midsummer, with a group of noble trees in the foreground and a stretch of green valley beyond, with the suggestion of a village half hidden in the brilliant foliage flecked by sunshine and cloud shadows. The sky is of that deep, dark blue which suggests Italy, but is seen at times in the United States. Large cumulous clouds have formed, seeming to change gradually as we look upon them, and developing a wonderful suggestion of iridescence in their coloring. There is a splendid vigor about this work that stamps it a masterpiece. It is one of those pictures which the artist has felt real enjoyment in painting. The breadth, the sweep and the "swing" in it are exhilarating. "The Bathers" gives a harvest-field under a red sunset sky, the glow of which permeates every element in the picture. At the left in the composition is a bit of forest, on the border of which three young women, who have been bathing in a pool whose edge is slightly suggested in the foreground, furtively look out over the field, where a wagon, loaded with hay and drawn by oxen, has turned to come toward them. One of the women is hastily drawing up her skirt with graceful movement. There is magnificent coloring in this work and the handling is bold and masterful. "Sunset" (1891) presents a view across a plain, when the last rays of the sun (which is behind the spectator) tinge the eastern sky, impart a crimson blush to the lazily floating cumulous clouds, catch the tops of the trees which rise out of the cloud-shadowed foreground, shine reflected from the white walls of distant houses and blaze from far-off windows. It is the autumn season, and the foliage is of

golden brown, with a suggestion of crimson. A haze half-curtains the middle distance, in which we make out the figure of a workingman wending his way homeward. There is exquisite coloring in this picture and charming unity, while at once it is a work both truthful and poetic.

Three recent acquisitions from the brush of Mr. Inness—among the last pictures he has painted—are not yet placed on exhibition. They are "Indian Summer," "The Trout Stream" and "After the Rain"—each important in size and character. The last has a dramatic suggestiveness in its play of light and shadow. There is a dark-clouded sky—with a rainbow, like prismatic color itself, fallen upon the canvas—over a stretch of landscape, with a group of cattle in the foreground. The sunshine strikes through a rift in the clouds upon a portion of the foreground and group of cattle with great brilliancy. There is a wonderful effect of atmosphere and distance, and a strong feeling of "movement" in the clouds.

So much attention has been given to the pictures that there is barely space for the enumeration of the other departments of collecting invaded by Mr. Ellsworth. In large cases, which fill two of the galleries of The Art Institute, are Greek terra-cotta groups and statuettes (Tanagra figurines), Greek vases, ancient Greek and Roman coins, ancient Chinese porcelains, Oriental curios in stone, ivory, bone, bronze, iron and wood; bronzes by Barve and rare books in fine bindings. Among the figurines are "The Youth of Bacchus," "The Victor Carr-

ried by the Vanquished," "The Birth of Venus," "A Lady of Tanagra," and "Cymon Relating his Adventures." The coins—of gold and silver—are especially noteworthy for their beauty, rarity and excellent preservation. In the ancient Chinese porcelains the examples of single-color specimens are exceptionally fine. Among these may be mentioned the four peach-blow rouge-boxes which constituted one of the most admired exhibits in the Brayton Ives collection. In the reds, the whites, the greens, the blacks, the coral colors, the blues, the yellows, the metallic, browns, tea colors, celadons, stone, lavender, pearl and other colors, most exquisite examples are shown, covering a wide range in the various shades and shapes. There are several cases of blue and white of high quality, both in the soft and hard pastes, besides many fine examples of decorated porcelains. Among the carved stones and curios there are superb jades, crystals, lapis-lazulis, bronze vases, incense-burners, figures, sword-guards, inros, netsukes, wood and ivory carvings, pipes, etc. Of the Barve bronzes may be mentioned the "Lion Walking," the "Tiger Walking," and the "Elephant Walking," which may be remembered as having been shown in the Barve Exhibition held in New York two years ago.

In book collecting Mr. Ellsworth has made considerable progress. At the head of this line is the "Gutenberg Bible"—"the first book printed from types"—purchased at the Brayton Ives sale for \$14,800. Other rare books are shown at the Art Institute, which are almost as remarkable for their bindings as for their contents. Among the famous binders represented are Roger Payne, Derome, Zaehnsdorf, Chamblotte-Duru, Amand, Thibaron-Joly, Rousselle, Lortie, Tout, Matthews, Bedford, Padeloup and others.

Mr. Ellsworth is also interested in "extra-illustration," and has acquired most superb extra-illustrated editions of Shakespeare, the Life of Washington, the works of Victor Hugo, Irving, Scott, the Life of Napoleon, Holland House, etc. The Shakespeare has been extended by rare plates from fifteen to forty large volumes.

And even all this does not cover Mr. Ellsworth's disposition "to collect." He has a large number of rugs of rare and beautiful designs, many of which are of great antiquity. He is beginning a collection of orchids, and has ordered from South America two thousand specimens.

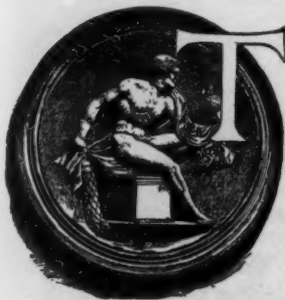
C. M. K.

APRIL, 1892.

EXHIBITIONS: *National Academy of Design*.—Sixty-seventh Annual Exhibition, April 4th to May 14th, inclusive. *Society of American Artists*.—Varnishing day, April 29th; pictures received, April 19th and 20th. *Boston Art Club*.—Forty-sixth Annual Exhibition, April 1st-23d, inclusive.

- 1 Fri. Ferdinand von Olivier, German history and landscape painter, born 1785; died Feb. 11th, 1841.
- 2 Sat. Cornelis Huysmans, Flemish landscape painter, born 1648; died June 1st, 1727.
- 3 S. Henri Emmanuel Felix Philippoteaux, French history and battle painter, born 1815; died Nov. 8th, 1884.
- 4 Mo. Pierre Prud'hon, French history and portrait painter, born 1758; died Feb. 16th, 1823.
- 5 Tu. Constantyn Francken, Belgian battle painter, baptized 1661; died Jan. 12th, 1717.
- 6 W. Raphael Sanzio, Italian painter and architect, born 1483; died April 6th, 1520.
- 7 Th. Gerard Douw, Dutch genre painter, born 1613; buried Feb. 9th, 1675.
- 8 Fri. Cornelis De Heem, Dutch still-life painter, born 1631; buried May 17th, 1695.
- 9 Sat. Francesco Trevisani, Austrian history and portrait painter, born 1656; died July 30th, 1746. English National Gallery opened, 1838.
- 10 S. Charles François Marchal, French genre painter, born 1825; died March 31st, 1877.
- 11 Mo. Jean Baptiste Isabey, French miniature painter, born 1767; died April 18th, 1855.
- 12 Tu. Frank K. M. Rehn, American marine painter, born 1848. Edward Bird, English history and genre painter, born 1772; died Nov. 2d, 1819.
- 13 W. William H. Beard, American animal painter, born 1825. Ferdinand Pauwels, Belgian figure painter, born 1830.
- 14 Th. Ludwig Kohl, Bohemian history painter, born 1746; died June 18th, 1821. Society of British Artists incorporated, 1824.
- 15 Fri. Théodore Rousseau, French landscape painter, born 1812; died Dec. 22d, 1867.
- 16 Sat. Charles Wilson Peale, American portrait painter, born 1741; died Feb. 22d, 1827. Ford Madox Brown, English figure painter, born 1821. Franz van Mieris, the elder, Dutch genre painter, born 1635; died March 12th, 1681.
- 17 S. Vicat Cole, R. A., English animal and landscape painter, born 1833.
- 18 Mo. Filippino Lippi, Italian fresco painter, died 1504; born in 1457-58. Gustave Moreau, French history painter, born 1826.
- 19 Tu. Heinrich Maria von Hess, Bavarian history painter, born 1796; died March 29th, 1863. Paolo Veronese, Italian figure painter, died 1588; born in 1528.
- 20 W. Franz Xaver Winterhalter, German portrait and genre painter, born 1806; died July 8th, 1873.
- 21 Th. Petrus van Schendel, Dutch history and genre painter, born 1806; died Dec. 28th, 1870. Lodovico Carracci, Italian figure painter, born 1555; died Nov. 13th, 1619.
- 22 Fri. Matthew Harris Jouett, American portrait painter, born 1788; died Aug. 10th, 1827. William Linton, English landscape painter, born 1791; died Aug. 10th, 1876.
- 23 Sat. Joseph Mallord William Turner, English landscape painter, born 1775; died Dec. 19th, 1851. Pierre Charles Comte, French genre and history painter, born 1823.
- 24 S. Benjamin Vautier, Swiss genre painter, born 1829.
- 25 Mo. Gustave Boulanger, French history painter, born 1824. Friedrich Preller, the elder, German landscape painter, born 1804; died April 23d, 1878.
- 26 Tu. Eugene Delacroix, French history painter, born 1799; died Aug. 13th, 1863.
- 27 W. Samuel Finley Breese Morse, American figure and portrait painter, born 1791; died April 2d, 1872.
- 28 Th. François Lamorinière, French landscape painter, born 1828.
- 29 Fri. David Cox, English landscape painter, born 1783; died June 7, 1859.
- 30 Sat. Franz von Defregger, Austrian genre painter, born 1835. William Mulready, Irish figure painter, born 1786; died July 7th, 1863.

HUBERT HERKOMER.



THE many pencil drawings, at once free and correct, and effective without loss of tone, which we have been enabled, by the generosity of Mr. Herkomer, to give in recent numbers of *The Art Amateur*, have inspired many of our readers with a wish to know more of the personality of the artist, his training, and the steps by which he gained success, than has of late been made public through the press. We are enabled to satisfy that desire from the best of all sources—the artist's privately printed autobiography, in which he gives just such details regarding the influences that surrounded him in childhood, his early studies, first efforts at original work, his present estimation of the works that have made him famous, his principles and aims, as will enable the reader to form a clear conception of his influence as a whole—an influence which, as regards the rising generation of young artists in England, seems to be the strongest wielded by any living painter.

Mr. Herkomer comes of a sturdy race of German artisans, long settled in one spot, the little village of Waal, near Landsberg, in Bavaria. His father and uncles were all clever mechanics, with an aptitude for drawing and for decorative work. They made, among other things, those wooden groups of the Nativity that stand in German churches; only the faces, hands and feet being carved and then painted, the drapery being of real stuff dipped in glue and allowed to stiffen in the folds desired—the origin, it is likely, of those hard and angular draperies that abound in early German prints and paintings. His father was by trade a joiner, and after his apprenticeship spent, according to German custom, a year in travelling on foot from town to town,

to pick up such secrets of his art as he might before he could take his place as master-mechanic in his native village. He married a woman of some musical and general education, and the young Hubert therefore inherited, along with an uncommon readiness in the use of tools and mechanical appliances of all sorts, a strong upward tendency, as of water drawn from a height through narrow conduits. The family migrated to America soon after the Revolution of 1849, but neither the climate nor the conditions of life in Ohio at that time suited them, and in a few years they recrossed the Atlantic and settled in Southampton, England. There the family barely managed to subsist on what the father obtained for occasional jobs of cabinet-work and the mother for her singing lessons, until Hubert was fourteen. He was then sent to a school of drawing in connection with the South Kensington establishment, where "everything moves on in the same groove year by year, and the specimens of art for which prizes are given look every year the same, as if done by the same students. It was stipple, stipple, stipple, night after night, for six or perhaps nine months, at one piece of ornament something under fourteen inches long."

PENCIL DRAWING MADE IN A RAILWAY TRAIN. BY HUBERT HERKOMER.



PENCIL PORTRAIT STUDY. BY HUBERT HERKOMER.

An order received from America by the elder Herkomer to make copies of the Evangelists of Peter Vischer, in Nürnberg, brought matters to a climax. Father and son crossed to Germany, the former to begin carvings in a loft over a carpenter shop, where they also slept and cooked their meals. Meanwhile, Hubert studied from casts under Professor Echter, a follower of Kaulbach, and his father posed for him in the mornings while dressing, so that he might have some practice from the life. On their return to England, Hubert was sent to the South Kensington School, in London, where he soon got tired of the routine, and of his own motion joined the life class. As he made a pretty good drawing he was allowed to remain.

Returning to Southampton, he, with some old acquaintances, got up an exhibition of sketches and studies, where he sold his first picture, a landscape, for two guineas. He was at this time much under the influence of Ruskin and of Frederick Walker, whose pictures of rural life delighted him. His next efforts were in drawing on wood blocks similar subjects for engravers, varied by a little experience as cartoonist of a short-lived comic paper. Commissions from the brothers Dalziel and from the London Graphic set him on his feet, though for a long time he had a hard struggle to support himself. Among the Graphic drawings was the first rendering of his most celebrated picture, "Chelsea Pensioners in Church."

A trip to the Bavarian Highlands intervened before the picture was painted, and there he began his first really important canvas, old men resting "After the Toil of the Day." It had a great success, though he now thinks it "flat" and wanting in planes and values. He had tried to make it as much like Frederick Walker as possible. Even in the "Pensioners," the broad handling to which it owes so much of its effect was forced on him by lack of time in which to stipple it up as he would have wished. He was strongly dissuaded from painting the subject at all because of the red coats. He could not be allowed to paint in the chapel, and had to make sketches of the architecture and trust to guess-work to accommodate his figures to the perspective. He painted on unprepared canvas in order to get a dry, fresco-like appearance, but it proved too absorbent, and the picture had to be soaked several times with "medium" (megilp?) before the paint ceased to chip in places. Notwithstanding all these difficulties, the picture had a very remarkable success.

It was not our intention, however, to review Professor Herkomer's career. This was done pretty fully when he revisited the United States a few years ago, and reaped a golden harvest from his portrait commissions. We intended rather to supplement the account of his famous school at Bushey, published in *The Art Amateur* last month, with some remarks about his own work in black and white. But even this we may now defer until we see his forthcoming treatise on "Painting Etching," the subject matter of which, by the way, founded on a lecture, was originally promised for our columns, but it far outgrew the limitations of a contribution to a magazine. Now it has developed into an illustrated volume of considerable importance, which is likely, we understand, to occasion much critical discussion.

CRAYON PORTRAITURE.

THE practice of working in crayon, particularly in the line of portraiture, seems to be on the increase; but of the various methods now in vogue there appear to be few or none that elevate this medium to the dignified position it deserves. It is really not so much the material employed, as the manner of use, that makes it valuable or worthless. A crayon portrait is generally regarded as something rather unimportant in comparison with an oil painting, and consequently cheap. It is perhaps because this art is not practised intelligently that it has fallen in popular estimation. This should not be so; and the fact that there is a demand for information on the subject of crayon portraiture goes to show that the prevailing methods are unsatisfactory to some, and that there is an appreciation among art workers of higher possibilities for this medium.

There is no reason why it should not take rank among the serious and permanent pursuits of those who may not be gifted with a good feeling for color, but have a fine perception of character and form. The crayon is particularly valuable in portrait work, because of the large range of tones from light to dark that may be produced with it, and is, therefore, a most ready medium in defining a great variety of textures; while, in conjunction with the stump, it becomes a material peculiarly adapted to covering large areas in a direct and effective way. For this reason crayon is the material most commonly used in life-size portraits, if black and white only is desired. One of the difficulties in the way of successful portraiture in crayon is that many who practice it are still unskilful draughtsmen, forgetting that it is just as essential to draw well in one medium as it is in another. And even if the general proportions are correct, the necessity of sound modelling and construction appears not to have been sufficiently appreciated in much crayon portrait work. In most instances too much care seems to be taken to make the general appearance pretty, while neglecting the planes of the head that really give it character and make it live. The "values"—i.e., the relative force of light and dark, irrespective of color, are too often ignored, and too much attention paid to the mere superficial finish that really adds nothing in the way of reality, or vigor, or character to the work. Often the background rather than the face is prominent.

It is absolutely necessary to have a correct drawing to begin with. Let this be made lightly with charcoal. Block in the proportions much in the way you would in working from the cast, observing the shape of the head at first as a mass. After this place the features, and

should be well impressed on your drawing, as important elements of the likeness, before beginning the actual work in crayon; for the charcoal is easily erased when corrections are needed, while to remedy errors in crayon requires much harder rubbing, which roughens the surface of the paper, and is likely to make the drawing smudgy.

Use charcoal in the first blocking in of the shadows in face and hair as well as costume. Be careful, however, not to carry it much beyond the limit where the half-tint merges into the light, as one of the charms of successful crayon work is clarity and brilliance of the results when well managed; for crayon admits of most delicate grays, and at the same time yields the deepest and richest of blacks. It is this wide range that makes it so effective for portraiture. The fairest blonde or the darkest brunette may be equally well rendered in this medium. The gloss of silk or satin is well within its scope, while the rich and somewhat crumbling line given by the crayon is peculiarly advantageous in the rendering of the various textures incident to portrait work.

After the head is well started in charcoal, the subsequent work upon it must be determined by the method, either of stump or point, which you may select to complete it. If you intend to employ the stump, more charcoal is needed, when laying in the shadows, than if, over the first drawing, you wish to use only the crayon point. Make a flat, even tone with the charcoal, and then pass over this lightly with the paper stump, retaining the form of the shadows. Keep this tone also flat and transparent, which you can easily do by not using too much pressure with the stump. Physical force is not required here, as some beginners seem to think, who rub the paper to an almost shiny condition, destroying its texture, and thus ruining sometimes their work. Let whatever you do be done with as much deliberation as possible; look long and intelligently at the sitter, and put in at first only the most salient shadows. Forget for awhile that there are any details to

be considered, ignore them totally; these will come naturally after the important and main facts are established.

When the charcoal is rubbed in evenly with the stump it will be appreciably lighter in tone. Now pass over these shadows again, using the point of the crayon evenly, as before, with the charcoal, thus deepening still the tone, which prepares it for the final work of carrying over the stump into the lighter shadows and delicate half-tints. The hair, of course, is treated in



PENCIL PORTRAIT STUDY, BY HUBERT HERKOMER.



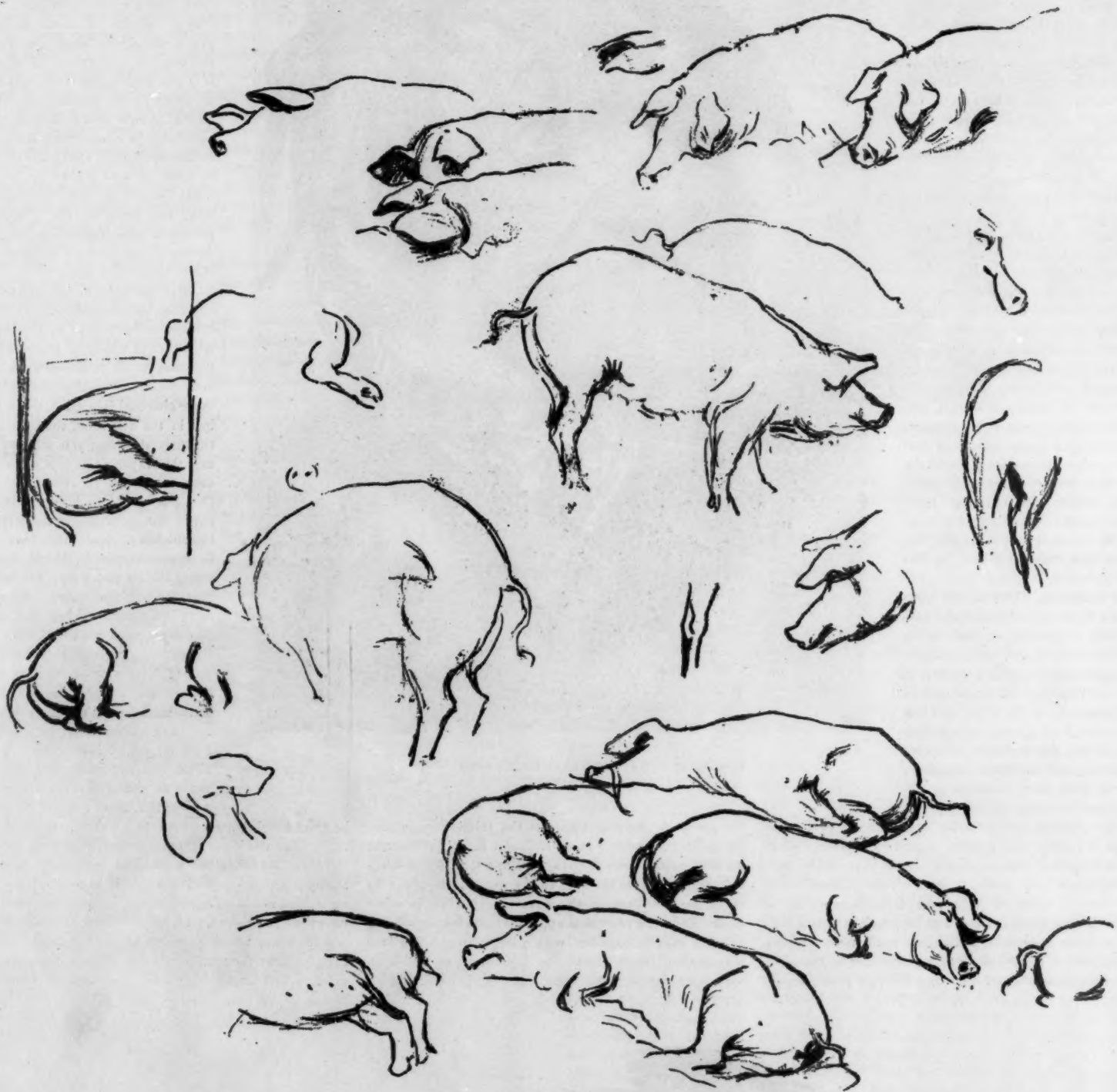
PENCIL DRAWING MADE IN BARRACKS. BY HUBERT HERKOMER.

the same progressive way; the high lights left nearly white, but always with sufficient half-tint from which to pick out the brightest lights with the bread point used as eraser. The head is now ready for the observance of all those secondary facts that give variety and closer truthfulness to the modelling. Up to this point only the general planes of construction have been indicated. It is now necessary to look for the emphasis of darks, such as are to be found on the temple, the cheek-bone, on the chin and under it. The reflected lights, too, now come in for attention, and these may be taken out from the masses of shadow by using a clean stump,

nostrils—all this is best given by using the point with discrimination, and only emphasizing these as they are in nature, with due regard to their relative "values," or force of light and dark. One is often led to exaggerate these things with a false idea of making them effective. Nothing is effective to the critical eye but truth, or the harmonious relation of the parts to the whole, and this can only be achieved by sincere and faithful observation. Strong effects may be obtained in both background and costume by this method of crayon work. The use of the "sauce crayon" should be resorted to where large spaces of black are required in the acces-

there should be the faintest prevailing half-tint all over the face, so delicate, however, as to be almost imperceptible. This gives the necessary reserve upon which to make the highest light of telling effect in the modelling. Very little half-tint will suffice for this, and there is danger of exaggerating it unless great care is taken.

Wherever definite accentuation of form is needed, the crayon point is most valuable, for it may be used with more or less of a point, according to the character of line demanded. A fine line of gray, or a broad, strong stroke of black is equally within the possibilities of this medium when variety of contour calls for either; so that



LEAF FROM THE SKETCH BOOK OF HUBERT HERKOMER.

and running it along in the direction of the play of light which perhaps models the jaw, or suggests the form of the chin, as it comes in contact with the shadow cast upon the throat. Wherever, in fact, such reflected light is observed, and where it is not so vivid as to require erasure with bread, the use of a clean stump will prove sufficiently effective. After you have brought the head into a condition assuming to a certain extent the variety of surface presented by nature, the final definition of details may be completed with the point. Such accents as are to be found in the corners of the mouth, cartilages of the ear, the precise form of the

sories or garments. This "sauce" is a soft crayon into which the stump is pressed and applied lightly to the drawing in broad, bold touches. It is often advantageous in the deep, broad shadows of black hair, and will be found especially useful for representing cloth or velvet. Deep blacks are thus secured without that friction of the charcoal and crayon point which tends to injure the surface of the paper. Of course this intensely black medium should only be employed when vigor is required; for ordinary purposes, the charcoal, crayon-point and stump are all that are needed.

Before finishing a portrait where the stump is used,

with a well-pointed crayon at one end of the "porte-crayon" and a dull one at the other, the work may go on steadily with the sitter before you. It is a convenient material and one full of interest. For portraits finished entirely with the point, the less charcoal used in the first blocking in the better, as charcoal is not only somewhat different in tone or color, but tends to fill up the grain of the paper, so that on coming to work with the crayon there will be a lack of sufficient transparency in the shadows. The crayon point in passing over the texture of the paper leaves little interstices of white in the rough surface untouched by the point itself, and it

is this which relieves the shadow from heaviness and opacity. The point works well, too, in the half-tints, when lightly handled, giving a delicate gray tone that is most agreeable.

It should be well understood that when a portrait is to be done with "the point," all rubbing or stumping

should be avoided, as the two methods do not work in harmony where large surfaces are treated.

The point may be used to advantage as suggested above, in a stumped drawing, where fine lines and sharp accents are needed; but to employ the stump on the broad planes of a point drawing is a mistake. In crayon portraits it is as necessary as in any other portrait work to make the forms large and generous. The whole

mass of the eye cavities, about which shadows play, should be observed and blocked in at first in their largest effect. The tendency is to restrict these forms until finally little else than the lids and eyebrows is shaded, whereas in reality a half-tint pervades a considerable area around the eye-space, running off and losing itself on the bridge of the nose. See to it also that there is a very delicate tone, almost the slightest possible tint, as before recommended, all over the face, for on the light side of the head you will find that the temple, cheekbone, cartilages of the nose and modelling about the mouth and chin may be given by an almost imperceptible clearing of this half-tone with bread, or darkening it with stump or point, as the case may be. The eye is so sensitive that it takes in the slightest variation of light and shade on the surface of an object, so that it is really surprising how much a little difference between high light and semi-tone will affect the planes of a head. The failure to appreciate this leads many to enforce the half-tints, thus breaking up the breadth and simplicity of their drawing, besides rendering it black and disagreeable in effect. This is one of the main defects in ordinary crayon portraits. Many faces so treated look as if they had met with an accident in a coal-hole. This is, of course, undesirable, and it is totally opposed to the characteristics of crayon drawings at their best, which are those of luminosity and transparency.

In matter of arrangement, portraits in this medium are more agreeable when treated somewhat in the manner of water-colors. That is, the background should not be black and heavy, but airy, light and in flat and varying forms of tone. The dress also is better not too realistically finished, but rather left to fade out in some artistic way, allowing the lines at the bottom, if it be a bust portrait, to lead up with a sort of elegance to the more solid modelling about the shoulders and throat, those parts that should receive the most elaboration after the head. It is a good practice in the case of a lady's portrait to carry a long and slender line almost to the waist, showing the graceful curve underneath the bust. In a man's portrait, the lines of the coat from the top button may be made to answer somewhat the same purpose, and fade out irregularly just above the middle. Sometimes the lines in the folds of the vest seen under the open coat are useful in the composition. These are only suggestions, for the arrangement is always a matter of taste, and largely dependent on the characteristics of the sitter; the stout or the slender demanding different treatment in the way of line, pose of head and disposition of garment. These considerations may add much to or greatly detract from the charm of the work, so that the portraitist must always be alive to the pictorial possibilities of the subject. This art of crayon drawing is quite as dignified a pursuit as that of painting, if a sincere desire is expressed in its practice of being truthful and of achieving artistic results. I know of few

mediums that are capable of more charming results in earnest hands, so let it be the endeavor of all those who interest themselves in portrait work of this kind to secure these fine results. Think seriously of the peculiar effects that this material is specially fitted to render, and choose such effects in planning your picture. An intelligent appreciation of the limitations, as well as of the possibilities of a given medium is a large factor in the production of any work of art. FRANK FOWLER.

ARTISTIC TREATMENT OF SURFACES.

IN fabrics, metal work, mineral substances, and other objects that derive much of their beauty from the play of light across them, the student of still-life painting will find unceasing opportunities for serious study and for artistic treatment. The charm of color which at times seems iridescent that plays on the surface of lovely satin is as full of interest as the tints in mother-of-pearl or the opalescent sky at dawn. When these same fabrics clothe a person, most delightful surprises of light, shade and reflection break the surface of the stuff. The muscles beneath seem to take a new significance—they rise into brilliance and suddenly die away into the background, like the crest of a wave cutting clean and white against the dark of the sea out of which it comes. The whole effect in their massive planes, that show the broad construction of the forms they cover, is not so noble as that rendered by cloth or velvet; hence these shimmering materials are rarely used in figure compositions, where great dignity of form or seriousness of theme is demanded.

Boucher in the last century, and Fortuny, Madrazo and others in the present, have painted with remarkable skill the light and gay surfaces of silk and satin. In their hands draperies are still-life subjects of a high order; clothing cleverly painted figures at their trivial diversions. Lightness and crispness of touch, the effect of an unlabored effort, should be aimed at in painting this class of material.

Not alone on beautiful fabrics, nor on articles of silver, copper, gold or brass are these varying effects of light and color to be seen, but also on polished woods, where use or varnish has bestowed a surface that gives a color charm to common things. A kitchen table, or, perhaps, the finer furniture of the "best room," reflects a blue or gray or purple light borrowed from the sky, but of such value to the painter that the artist must be dull indeed in perception who does not welcome and make use of it. There are polished woods of certain colors, with surface lights identical to those on glossy hair. The forms, the context, so to speak, determine emphatically the difference; so that, although the color may be the same, the variety in the shape (the planes) will preclude danger of confusion.

It is almost needless to say, however, that the knowledge gained from the particular definition of character and texture will be found of inestimable advantage on coming to paint these same things in connection with human presence and relationship.

An apple being pared by a peasant is not so important an object as the same fruit on a plate by itself, with a silver knife beside it, as if placed there to be enjoyed by some one not yet visible. But the kind of fruit in the servant's hand should be just as unmistakable as that upon the plate, although, in the former instance, the fruit is not by any means filling so prominent a rôle in the scheme of the picture to be painted.

HUNTING FOR OLD MASTERS.

MR. FRITH, R. A., describes in the London Daily Graphic some of his experiences in getting old masters for the Royal Academy Winter Exhibition: "Some years ago," says he, "I was instructed to go to a town in the south of England, where an old gentleman had become possessed, partly by inheritance and partly by purchase, of a collection bristling with high-sounding names, the whole of which he offered to the Academy for the Winter Exhibition. 'Now, sir,' said the collector, 'there they are, gems the whole of them, no selection, mind you; I am not going to let you fellows pick and choose, take them all or none. I flatter myself you very seldom see such a collection as this.' I could have said with truth that such a collection I never had seen. I was silent till the silence became embarrassing. I then timidly pointed to a picture of some people whose dresses showed that they were of the time of the early Georges, and asked the name of the painter. 'That, sir, is by Quintin Matsys.' 'Pray, excuse me,' said I, 'but the painter you named died something like four hundred years ago, and those people wear the clothes of George II.'s time.' 'Well, sir, what of that? I know your name as a painter, for I have read criticisms of your works. I never saw any of them. You will forgive me telling you that I never look at modern work; but I think you don't always paint pictures of your own day. You have gone back some hundreds of years. Why, then, should such a genius as Matsys content himself with his own time?' 'To be sure,' said I. 'Now let me draw your attention to a Vandyck, of which you will say I have reason to be proud. It is, as you see, a magnificent



SKETCH. BY HUBERT HERKOMER.



A STUDY OF TREES. BY HUBERT HERKOMER.



CRAYON STUDIES. BY HUBERT HERKOMER.



PEN-AND-INK STUDY. BY HUBERT HERKOMER.

portrait of Charles II.' The Vandyck was no Vandyck at all, but a tolerably good portrait of Charles by Sir Peter Lely, taken shortly before his death. This was too much for me; so I plucked up courage to tell the old gentleman the truth. 'By Lely, sir!' exclaimed the collector. 'Now, what will you say when I show you Vandyck's receipt for the price of the portrait?' 'I should still say the portrait is not by Vandyck, and I can prove it to you.' 'Prove that to me? Well, prove it! prove it!' 'You must kindly answer a question,' said I. 'A question—what question? Ask what you like,' said the collector, in an irritated tone. 'How old does the king look in the picture?' I inquired. 'How old? Good gracious! what has the man's age got to do with it? Well, I should say he looks about fifty.' 'Then, sir,' said I, 'as Charles was only twelve years old when Vandyck died, he couldn't have sat to that genius when he was fifty.' Dead silence followed this blow, broken after a while by the collector, who said, 'Sure you are right in your dates, eh?' 'Quite sure.' 'Well, the work is so much in Vandyck's manner,' said the collector, 'no wonder I was deceived.' I need scarcely say that Lely's work is not at all in Vandyck's manner."

A FIRST LESSON IN WOOD-CARVING.

THE reader who has followed the instructions given in the December number of *The Art Amateur*, and had some practice in wax modelling, is now ready to begin wood-carving. It is best to have a very small outfit of tools at first, and to master every tool singly, finding out everything that can be done with it. It is not the elaborate set of tools with finely polished handles and a beautiful box to keep them in that does the best work. Avoid all such tools and those made especially for amateurs, as they are often worthless. Buy only the genuine professional tool. The following will be found sufficient for the beginning, and they can be purchased for about \$5 ground and handled, ready for use, at almost any hardware dealer's: One nine-sixteenth and one five-sixteenth firmer or flat chisel; one six-sixteenth corner chisel or skew; a nine-sixteenth and six-sixteenth flat gouge; a six-sixteenth hollow gouge and a three-sixteenth parting tool; a slip of oil-stone formed to fit the concave tools; a mallet, and a pair of coachmaker's

iron clamps, No. 14; a little oil and a sheet of black transfer paper. The latter you can make yourself by mixing lampblack with castor-oil to a thick paste and then applying it to one side of a piece of newspaper, gently wiping off the surplus grease with a piece of rag. As a bench to work on, a strong kitchen table will be found to answer the purpose very well. Now take a board of common pine or white-wood about sixteen inches long and ten inches wide and one inch thick, and fasten this firmly to your table by means of the clamps.

Then rule a few straight lines from end to end of the board, three eighths of an inch apart. Take the hollow gouge and hollow this space out, holding the handle of the tool in your right hand, keeping the wrist almost down on the wood, and with the thumb and forefingers of the left hand or the whole of the hand, which is sometimes necessary, guiding the tool, and pressing gently, go slowly along, and you will remove a thin, curled shaving. Try to cut these shavings (Sketch I., page 122) as even in thickness as possible, in a uniform, straight groove, and never move the tool from side to side in the wood—it is a bad habit to get into. The young student invariably starts this way when the tool does not glide easily. When you have succeeded in cutting several of these grooves, straight and uniform in width, rule several across the grain; this you will find much harder to cut, the tool meeting with more resistance, but a few trials will give satisfactory results. Turn the board over and make a few circles, and gouge them out around the outside edge. This will be found more difficult still, but from this practice you will have become somewhat familiar with the gouge. As all tools lose their sharpness sooner or later, it will not be out of place to give a few hints on grinding and setting them. Chisels are ground on both sides to a long thin wedge—that is to say, about a quarter of



CRAYON STUDY. BY HUBERT HERKOMER.

an inch of the flat surface is bevelled toward the cutting edge. Gouges are held to the grindstone at an angle to make a bevel of about a quarter of an inch on the convex side, on which side they are always ground. This is perhaps the most awkward task for beginners. To sharpen a gouge properly requires much care and practice, as a gouge correctly sharpened should have a perfect curve.

The line formed by the cutting edge, as well as the bevel, should be carefully preserved. To secure this the tool should be constantly turned from side to side while grinding, without being lifted during the process. The tools are now given their keen cutting edge by gently rubbing them backward and forward on the oil-stone at the same angle at which the tool is ground. Do not press too hard or you will have a jagged edge like a saw. In setting tools you should turn them first one way and then reverse them between the fingers and thumb as they pass along the stone. Do not rub the gouges on the inside with the stone, unless it is to remove a jagged edge. Even then great care must be taken, and the stone should perfectly fit the concave side of the tool. It is not advisable for beginners to grind their own tools. If they are obtained in good condition, they can be easily kept so, with a little attention and care. Tools only require to be ground when they become very blunt or broken. Take good care that the edges of your tools do not rub against each other. They should be always laid parallel, whether in use or not. After using the oil-stone wipe it well with a rag or shaving to free it from grease. If the oil is left to soak into the stone it will become hard and gummy, and with such a stone it is very difficult to get a keen cutting edge.

There are several modes of wood-carving. The first I will touch upon will be surface carving; that is to say, carving in the flat, in which the design is merely outlined, not modelled; for this practice I give two simple sprays. (See Supplement designs.) The design is either drawn on or transferred to the wood, and is done by first laying the transfer paper, greasy side down, on the wood. Next place the sketch on the paper design up, and fasten the whole with a few tacks, that it may remain firmly fixed; then take a sharp-pointed pencil and draw very carefully over the lines. Too great care cannot be exercised, as it is easier to draw than trace. After going over the sketch, remove the paper, and there will be a fac-simile of the design on the wood to be carved. Now, with the parting or V tool go along the outline of the design, making a clean cut, uniform in depth and width, following the line as accurately and as closely as you can without destroying it. This kind of carving may be used on woods after they have received their finish, and is much used for the decoration of work boxes, handkerchief-boxes, and glove-boxes, chairs and small table-tops, photograph frames, book-racks and footstools. The background—that is to say, the wood between a design in this class of carving—is generally stamped down with a checkered punch, and the background varied from that of the design. A large nail will do for this purpose if the point is filed crosswise, so as to make several little points or diamond shapes at the end. In incised or sunken carving, the design is cut below the general surface of the material. Transfer the design as above; then take the parting tool and go along the outline of the design, making a smooth, clean cut. Study the design carefully that you may have selected for this practice.

Let it be simple in detail; observe where a stem disappears under a leaf or ornament; where leaves are partly folded; where depressions and elevations occur. Where one leaf overlaps another, the lower leaf must be cut down to indicate that the other overlaps or lies upon it. Select the tool best adapted to the form of the place to be cut out. Remove very little wood at a time, gently sloping from the highest place to the lowest; making the edges sharp and accurate. This will give much delicacy and beauty of finish. This kind of carving can be used on all articles mentioned above, but preferably for things that will be much handled, such as book-covers. In relief carving the wood about the design is cut below the general surface, leaving the pattern in relief. For this practice I give an owl-and-ivy design (see Supplement), which is intended for the end of a book-rack, but could be otherwise used.

Transfer the design carefully to the wood. In order to cut away the background, the dead wood must be sepa-

rated from the design. Take a gouge and go around the outside of the design an eighth of an inch away from the lines, cutting carefully with the grain, say three eighths of an inch in depth, and being very careful the gouge does not slip, as it may cut away a portion of the



SKETCH NO. I.

rated from the design. This gouging or trenching is to allow the background to break away easily when you are stabbing out, or, as it is properly termed, kurling the pattern. If this trenching is not done, the design is liable to break away before the background. Next take a flat chisel and "kurl" the design out all around in a continuous line, sloping the chisel at a slight angle and driving it with the mallet toward the groove (Sketch II.) you have previously cut. In releasing the tool, move it from end to end sidewise, not flatwise, as you are liable to break the tool.

The owl is slightly in relief above the ivy, therefore it will be seen that the ivy must be lowered to give the relief; but should your material not be thick enough to allow this cutting away, a piece of the same wood may be glued on to give the thickness. Sharp curves should be "kurfed" with the gouge, or any of the tools that will fit the exact form of the line to be cut. Now to remove the background. This is called "grounding," or cutting away the dead wood. Take the flat gouge and remove the wood. The corners and



SKETCH NO. II.

sharp angles can be cleared away with the skew chisel. Do not splinter your wood, but take it off in clean cuts. Try always to cut with the grain, making it smooth and level. After the background has been removed, go over the whole design, cutting those parts under which

are overlapped. The work is now in condition to be modelled. In the study of the design, the dark parts indicate the shadows in carving, and are where the wood is cut away; the lighter parts are the elevations, and indicate little or no cutting. Do not attempt to finish any one part. Study the whole design carefully. Cut under all those parts that are concealed by others. Give to each the depression it will have in the finished work after the whole is blocked out necessary to give grace and beauty to the article. Each part should be cleanly cut with one stroke of the tool, leaving the permanent form nicely smoothed before being veined.

Trim down the stems to their proper size; see that they are nicely attached to the leaves; finish all the stronger parts first, leaving all little stems till the last, as they are liable to be knocked off; smooth up the work with a well-sharpened tool, and it is ready to receive the finish. Some work looks well finished in oil, which gives it a subdued effect. Black-walnut and oak may be successfully treated by applying three or four coats of raw linseed-oil at intervals of a few days. It should be applied with a brush, allowing as much oil as the wood will absorb. Should the work become sticky, it can be removed by rubbing with a piece of felt saturated with crude kerosene-oil. To polish flat surfaces, such as table tops, the wood must be well sandpapered with No. 0 sandpaper, and all knot-holes and flaws must be stopped with wax. The wood is then filled with "Wheeler's patent fillers," which is thinned down with turpentine to the consistency of cream. It is then rubbed into the wood with a rag or excelsior shaving, so that the pores are effectually closed, and speedily hardens, so that, in a few minutes, the surface may be cleaned without rubbing any from the pores. The work is then laid aside till the following day, when you give it a coat of shellac, putting it aside again for a few hours to harden. When hard, it is well rubbed with No. 0 sandpaper till perfectly smooth. Clean away all dust. A final polish is obtained with a rubber, which consists of a small ball of cotton-batting covered with a piece of soft linen rag, wrapped so as to leave a handle at the back for the hand. Partly saturate the rubber by placing it on the mouth of the bottle, throwing the solution toward it two or three times. In the middle of the varnish on the rag place with your finger a little raw linseed-oil. Rub with small circular strokes until all pores are filled, charging the rubber with varnish and oil when required, until the whole surface has one coat. When the surface is dry, repeat the process until the surface appears even and fine. Between each coat use the sandpaper to smooth down all irregularities. Lastly, use a clean rubber, with a little wood alcohol only, which will remove the oil and the cloudings it causes. Should the work become sticky and rough at any stage of the process it can be removed by touching the surface here and there with a little oil, which the operator should have near him in a saucer, that he may dip a finger of his left hand into it, repeating the process when needed. This is merely to facilitate the spreading of the varnish smoothly. In another number the subject of perforated carving will be discussed and directions will be given for the enlargement of a design which the amateur may wish to carve on wood.

LILY MARSHALL.

AN exhibition of decorative and industrial arts for feminine purposes is to be held in August at the Palais de l'Industrie in Paris. This will be called "L'Exposition des Arts de la Femme," and, it is expected, will be of universal interest. The programme contemplates a brilliant show of all the art of luxury and usefulness exclusively devoted to woman. Everything in bad taste or which does not show woman to advantage is to be left out. Pictures and sculpture showing her at the toilette, or engaged in industrial pursuits, such as knitting, lace-making, cooking and sewing, will be admitted. An appeal is to be addressed to curators of museums and others who have old toilette services, laces, silks, ribbons, shoes, scent-bottles and so on, to place themselves in communication with the Secretary. The proceeds of the exhibition will be devoted to a museum in the industrial part of Paris for documents, drawings and tracings in which manual workers in decorative arts may find models. We believe this to be the first exhibition of the kind that has ever been held.



"IN THE WOODS." CHARCOAL DRAWING FROM NATURE. BY ACHILLE DIEN.

CHINA PAINTING.

TALKS TO MY CLASS.

II.—USE OF TOOLS.—
MONOCHROME.QUESTIONS
you have asked me show that you need something very easy to begin with.

We will take for our first study a simple design of a lily, which will give opportunity for broad strokes and purity of lines; for the first essential for an artist, as for any other workman, is to acquire, as speedily as possible, mastery over tools and deftness in the use of them.

Those of you who have facility in free-hand drawing will sketch your design directly upon your plate with a lead-pencil. While a lack of practical knowledge of drawing is not a barrier to china painting, it is, as in every other branch of painting, an essential aid.

If you have not already done so, prepare the surface of your plate with two or three drops of fat oil of turpentine. Moisten a clean cloth with spirits of turpentine and pass it round and round over the surface of your plate until it leaves, evenly distributed, a faint film of fat oil. It is better to leave it exposed to the air a half hour before drawing on it.

Those of you who prefer to trace your drawing should place a piece of impression paper on the plate, laying over this the paper on which you have traced your design. Confine both to the plate by pressing down over the corners some modelling wax. See that the paper is perfectly smooth and firmly held to the china. Now, with your ivory point go carefully over your outline, not pressing too hard, or you will have a crude, slovenly line. I see among the sketches one where the surface of the plate is smutty and untidy. Your painting will be equally so. Your impression paper had too much color. Always pass a clean cloth over it to remove some before using the first time. With care, it can be used for a number of drawings.

When you have acquired skill you may be able to proceed at once with your painting; but there is always a liability that you will lose your outline, therefore it is better to go over it with India ink, which is impervious to the oils. Dip one end of your cake of ink in water and rub it on your palette.

Wet one of your fine tracers in water and draw it through the ink until it makes a fine, even line across your palette. Now proceed to go carefully over the lines you have drawn or traced. Keep a fine, even line of ink, by removing the tracer as seldom as possible, till you have completed the whole outline. A little practice on the palette will teach you how to do this. When you have had more experience you can readily sketch your design at once with India ink on the

china. There is a life and grace about a flower sketched in this way that cannot be obtained by tracing from a print or chromo. To remove the ink, in case you get a bad line, you must wipe it off with water.

You will do well to have your drawings made before coming to your lessons, that we lose no time from the painting. It is always better to have two or more pieces that you are carrying along at the same time, so that when one is drying or waiting to be fired you can work on another. You also become better critics of your own work by laying it aside for a time.

You are now ready for painting. First, learn how to make a long, smooth stroke without taking up your brush. If the color is not rightly laid the first time, the more you work over it with your brush the more muddy and hopeless does it become. I will not, therefore, confuse you with colors, but begin with what is known in china painting as "monochrome."

This style is very effective on white grounds for any set of dishes, brightened with a rich border of gold. The designs can be varied endlessly and the color chosen according to fancy, but the lighter tints are not effective.

Some of the most beautiful work of the best periods of the royal manufactories of Sèvres and Meissen was done in this manner; vases that are priceless to-day and are preserved in the museums and royal collections of Europe. Groups of nymphs, cherubs and classical figures were done on white panels or borders in sepia, the body of the vase being of that incomparable color known as Sèvres and Meissen blue—only a connoisseur can detect a difference in the shades—and the elaborate base, top and handles all of gold.

Put a little fat oil in a recess of your china palette, a few drops of lavender oil in another, some turpentine in your cups for painting, and also in the cans for cleaning your brushes.

We will choose for this study deep red brown, one of the colors most easily laid and effective. Squeeze from your tubes on to your china palettes paint in amount the size of a large pea. Do not use the glass slab; it wears the brush, and you cannot see your tints as well when testing shades.

The paint needs a little thinning. Dip the point of your bone knives in the fat oil and rub the paint until perfectly smooth. Do not spread it over the palette, but work it up into small space. Here is a palette where it seems too thick still; dip your knife in the turpentine, let it run off; now rub the paint again. Practice and your own judgment only can teach you at what consistency your colors will lay well.

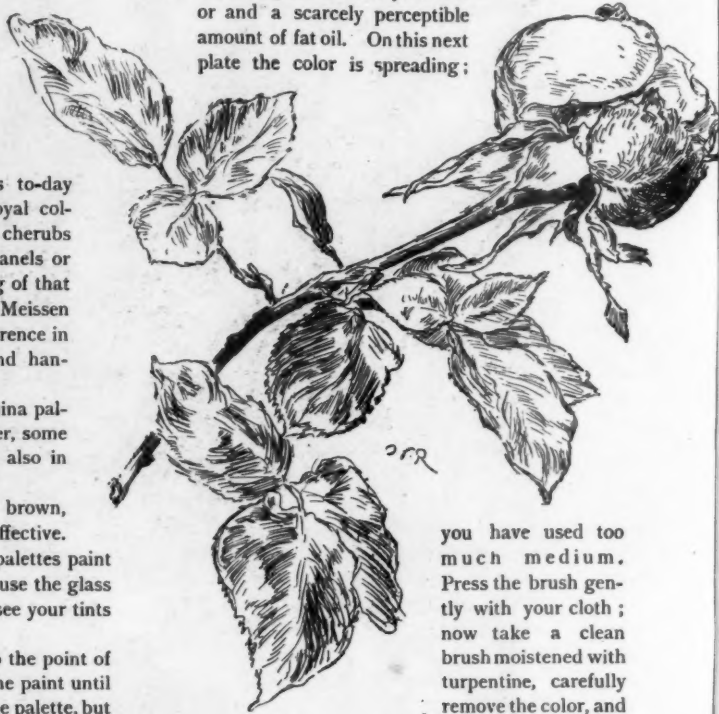
Take your No. 4 pointed shaders, wet them in turpentine, press them out gently with a cloth, dip the points in fat oil; if very thick, just touch them to the lavender oil. Now pass your brushes with firm, even strokes, but short, on your palettes, until they are flat and pliable, the hairs not splitting. Never begin to paint without preparing your brushes in this manner, and you will be spared much labor and vexation.

Now touch your brushes lightly to your paint and test them on your palettes. If the color is spreading and watery looking, or settles in blotches, you must prepare it again. If, on the contrary, the tint lies smoothly and almost transparently, you are ready to paint, and are beyond the first trial of beginners who, not knowing how to treat a brush, exclaim, "My brush won't work!"

Take first one of your leaves, following always nature's form, for if you are a botanist, you know that leaves have a direction. Excepting bulbous plants, you should begin always at the stem, painting from the midrib to the edge of the leaf. As the lily is bulbous, you must begin at the tip of the leaf with long, even strokes.

Do not make such quick, short dabs at the china, but pass the brush down the leaf with a firm, gentle movement. I cannot sufficiently impress you with how much your success depends on this, nor how much time, labor and disappointment it will spare you in painting, and lamentations over "crazed," muddy and blistered work from the kiln. My Dresden teacher, the first in Dresden and a china painter for forty years, seemed only to caress the china with the brush, as it were, and beautiful forms, exquisite tints, lights and shades, evolved themselves, seemingly without effort, while the cold porcelain, brush, paints and painter seemed all in sympathy.

Here a brush is dragging and tacky! Take a little more turpentine with your color and a scarcely perceptible amount of fat oil. On this next plate the color is spreading;



you have used too much medium. Press the brush gently with your cloth; now take a clean brush moistened with turpentine, carefully remove the color, and repaint. Having thus

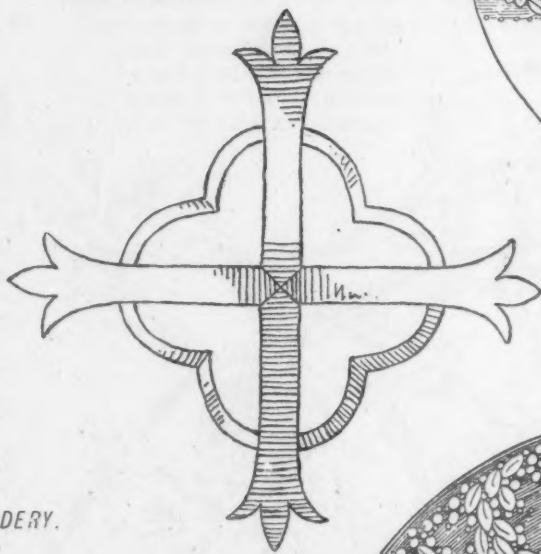
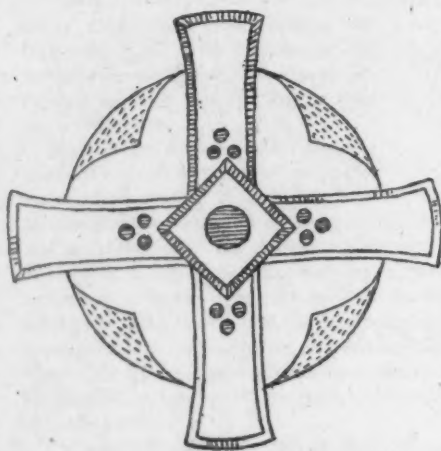
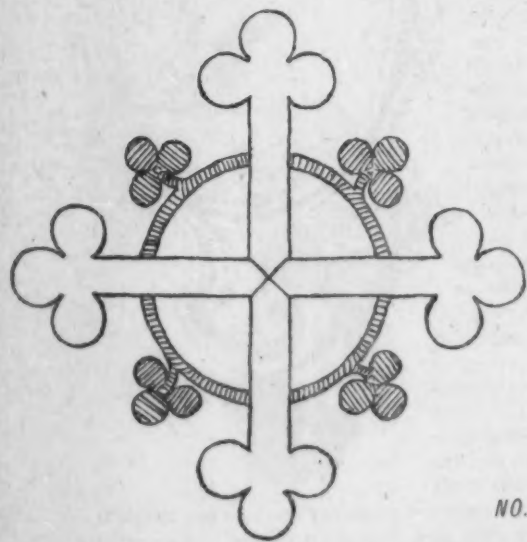
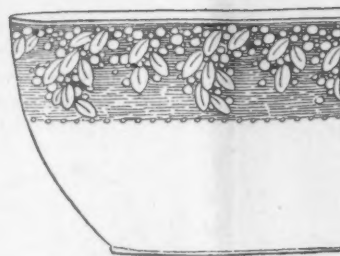
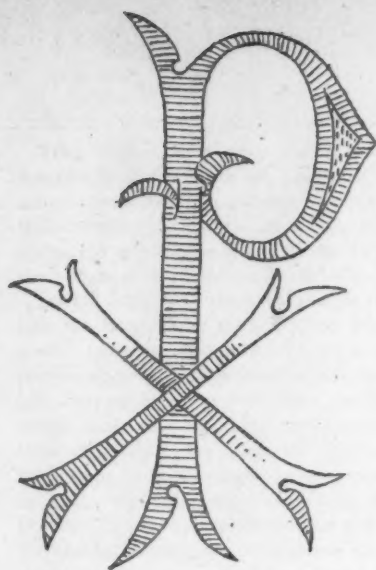
secured an even tint over your leaf, go back, and with a quick stroke strengthen your shadows a little.

Now we come to the petals, where the little details must be executed by having the brush always converge toward the centre of the flower. Make the strokes as you did when painting the leaves, being careful to pass very lightly over your high lights, leaving only the faintest perceptible tint to change them from white china. Be careful to keep the petals distinct in form, and do not let the edges blend one into another as though it were a monopetalous flower like the morning-glory. To do this, your brush strokes must be sharp and well defined on the edges, and your high lights and shadows, where the petals overlap, clear and distinct. Do not work over nor stipple the petals, but let the lines of the brush give the slight veining always perceptible in a lily.

Now that the petals are completed, paint the stamens and pistil with a No. 1 brush carefully worked to a point on the palette. Treat it with the mediums as you did

your other brush; but, instead of a flat stroke, change it from side to side, giving it always a slight rotary motion on the palette. When you are more experienced, you may be able to make your larger brush serve you for the whole painting of such a design as this. Next paint your stems. Carefully observe where the high light falls—whether on one side or the centre. Much depends upon correct modelling here. If the high light is in the centre, then make a firm stroke, using a little more

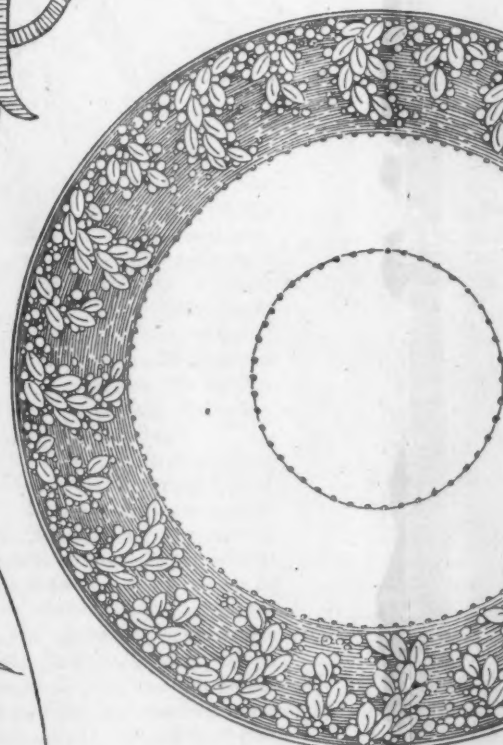




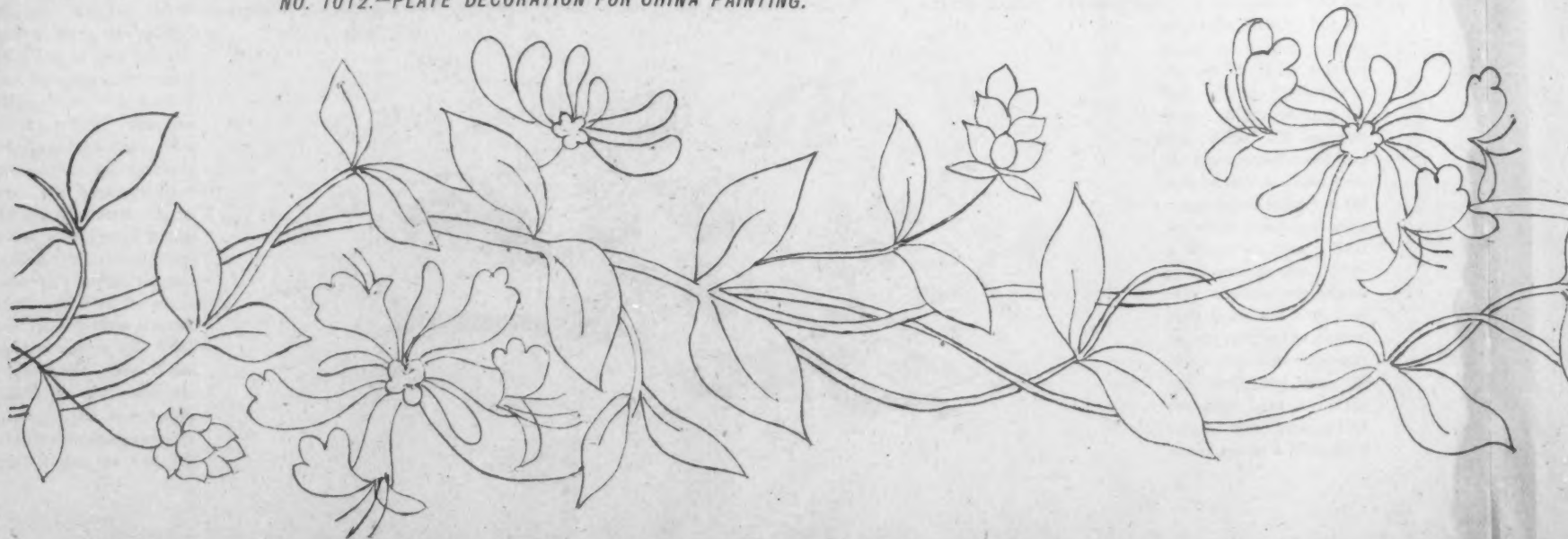
NO. 1011.—ECCLESIASTICAL DESIGNS FOR EMBROIDERY.



NO. 1012.—PLATE DECORATION FOR CHINA PAINTING.



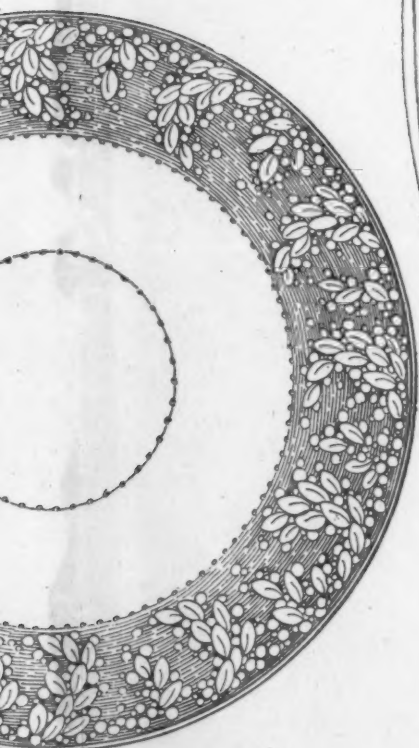
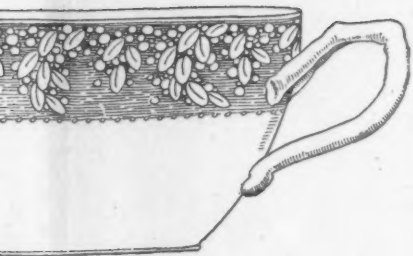
NO. 1014.—CUP AND SAUCER DESIGN.



NO. 1016.—HONEYSUCKLE BORDER FOR EMBROIDERY.



NO. 1013.—BORDER FOR NEEDLEWORK.



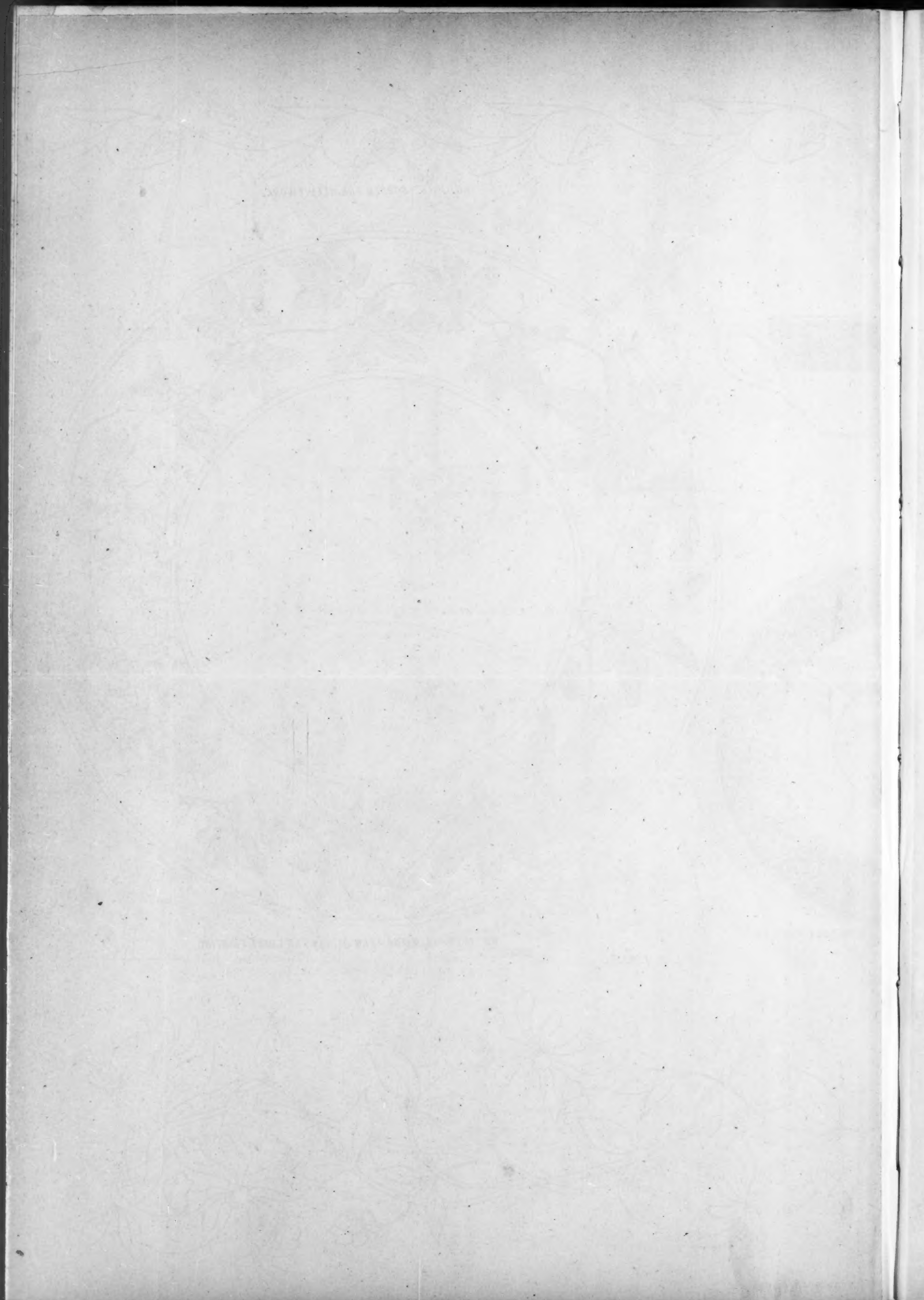
AND SAUCER DECORATION.



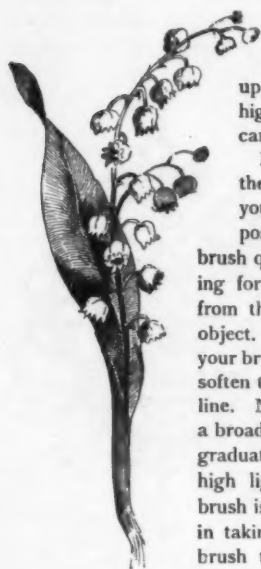
NO. 1015.—CLIMBING FERN DESIGN FOR CHINA PAINTING.



ICKLE BORDER FOR NEEDLEWORK.



color than before, down each side of the stem; keep a sharp, clear line, carrying your brushes the whole length of the stem, if possible, with one stroke, not piecing it along.



Then, without additional color, sweep the brush down the centre, which should bring the color up in proper gradation to the high light; if not, retouch carefully.

If the high light falls on the side of the stem, paint your darkest shade on the opposite side, not carrying the brush quite to the outline, allowing for the light coming always from the reverse side of a round object. Then, with the point of your brush passed down this side, soften the shadow up to the outline. Next, pass the brush with a broad stroke on the other side, graduating the color up to the high light. If the color in the brush is not sufficient, be careful, in taking more, not to load the brush too heavily or your work will be patchy. This gives you a

round, well-modelled stem, and adds vigor to the study, in contrast to the flat, flabby work so often seen.

Your flowers are now well laid, but the effect is hard and too sharp a contrast to the white background. Study your high lights; see where your shadows would fall, and faintly paint them on the china. Or, taking some of your color, lay a band around the design with a sweep of the brush. Now take one of your small fitch stipplers or dabbers, wet the palm of your left hand with alcohol, taking care that not the slightest spatter falls on your painting, and pass the stippler back and forth on the hand until the alcohol is dried. Hold the stippler perpendicularly between the thumb and forefinger, and proceed to go over the color just laid with rapid dabs, working closely up to your painting, being careful not to obliterate the outline; then, out to the edge of the color, until you have an even ground; the tint fading out imperceptibly on the china. A little lavender oil may be used in laying the color, to prevent its drying before you complete the stippling.

ELIZABETH HALSEY HAINES.

THE ROSE AND LILY DESIGNS.

THE rose sprays given on pages 126 and 127 could be used as decorations for tea-plates, the half-open bud with the small foliage being painted yellow, and the other, treated as a tea-rose, pink with a yellowish tinge. Arrange each design so that the stem touches one edge of the plate, and reaches rather more than half way across. Put a thin, flat tint of mixing yellow over both flowers, and over the leaves a similar tint of moss-green J, varied by adding in parts some deep blue green to give a cooler shade. Use for the stems violet of iron, shading and outlining the whole with the same color.

To finish up the pink rose, run over the yellow with a delicate tint of carnation No. 1, shading it with the same and a touch of red brown in the strongest shadows. When quite dry, cool the shadows slightly with brown green. For the yellow rose, leave the first tint for the high lights; strengthen the rest with silver yellow, gradated with yellow ochre. For the shadows, mix ivory black and silver yellow with a very slight quantity of deep blue green added, and if too cold, work in a little chestnut brown. Finish the foliage with brown green and dark green No. 7, glazing some of the leaves with deep red brown to give variety. One or two of the leaves belonging to the yellow rose might be painted entirely with violet of iron. If the tints are well dried between each painting, these sprays should be finished for one firing. A little gold around the edges of the plate and a few leaves, also in gold, would look well.

The lily-of-the-valley sprays would serve for menu stands or photograph frames. They should be carefully outlined with chestnut brown, and it is always well to repeat, in outlining the foliage, the color used in the flower. Outline with a faint tint of mixing yellow. Shade delicately with silver yellow and ivory black, mixed. Put in the foliage with moss, green J, brown green and dark green No. 7. Make the under part of the leaves bluer by glazing with deep blue green.

HOW TO MAKE GOLD FOR DECORATION.

FROM far-off Melbourne, Australia, comes the request for a formula for preparing gold for china painting. We gave full directions on this subject several years ago to a correspondent in Hamilton, Canada, who complained that he had to send to New York for his gold, and that, "what with custom duties, express charges and long delays, china painting had become to him a very expensive amusement." It is with pleasure that we give it again; for there must be hundreds of readers of



be separated into four parts, each of which is poured into a glass vessel which will hold about a pint. To each part add about half a pint of water, and then add protosulphate of iron (copperas) previously dissolved in warm water, until a precipitate is formed. Precipitation will begin immediately upon the addition of the copperas, clouding the liquid, and the gold, in the form of a rather light powder, will begin to fall to the bottom of the vessel. Let it stand six hours, or until it has entirely settled, and then pour off the clear liquid from the precipitate. It would be better to save the liquid thus poured off and treat it again with copperas, as the gold held in solution may not all have been precipitated, and you may by this means obtain a greater quantity of the powder.

Fill the vessels containing the precipitate of gold with clear water, let it stand until it settles, and then pour off the water and replace it by fresh, repeating the process two or three times. This is to wash the precipitate. Finally, pour some chlorohydric acid upon it to eliminate the oxide of iron, which may be present from the decomposition by the water of an excess of copperas, and then wash it in boiling water. When it has settled, pour off the water and transfer the still moist precipitate to a shallow vessel—a plate that will bear heat will do—and, placing it over or in front of a moderate fire, dry it.

We have now the gold precipitate in the form of a powder, which must be prepared for its use upon porcelain by grinding, and the addition of a flux to make it adhere to the glaze. The rubbing down (it can scarcely be called grinding, as the powder will be found to be already very fine) may be facilitated by passing the powder through a piece of thin silk or silk muslin.

The flux is formed of nitrate of bismuth, twelve parts to one part of pulverized borax. The nitrate of bismuth is formed from the precipitation by water of a solution of bismuth in nitric acid. Carbonate of potash is sometimes used to produce this precipitate, but this method must not be adopted in this case, as the carbonate of potash will also precipitate the oxides of nickel and copper, and the presence of the smallest quantity of copper will injure the effect of the gilding. Mix one part of the flux thus described with twelve parts of the gold powder. This flux is suited for firing upon hard porcelain. If the gold is intended for softer ware and for a lighter firing, borate of lead should be added.

The powder is now ready for use, and may be rubbed down on the palette with a sufficient quantity of fat oil and spirits of turpentine to give it the proper consistency to be applied with the brush. Care must be taken, however, not to make it too thin, as it must be applied more thickly than the colors. It is best to keep it in the form of powder and to mix it with the oil only as it is used; it will then flow better and be more brilliant.

We have described here the manner in which gold is prepared in the great European ceramic work by professional decorators.



The Art Amateur, in remote countries, as anxious for the information—which is really a trade secret—as is our Melbourne correspondent.

There are two methods of preparing gold for porcelain decoration. In both the metal is dissolved in aqua-regia and precipitated from the solution in the form of a brown powder. In one the gold is precipitated by the use of copperas, and in the other by mercury. The latter is less costly than the former, as the deposit of gold in the form of powder is of greater volume, but the gilding produced by it is not so heavy or so durable.

The metal can be procured of the necessary degree of purity in the form of coin. Take a sovereign or a five dollar gold piece (a coin of less value can be used if a large quantity is not desired), and place it in the bottom of a graduated glass. Pour about an ounce and a half of aqua-regia upon it. Aqua-regia is a compound of equal volumes of chlorohydric and nitric acids; it may be procured from a chemist. Let it stand until the next day, when, if the metal is not entirely dissolved, the process can be facilitated by pouring the solution of gold which has been formed into another vessel, and adding a little fresh aqua-regia to that which remains. The solution of the gold in aqua-regia forms a chloride of gold.

When the coin is entirely dissolved there will be a small residuum of white powder in the bottom of the glass. This is chloride of silver from the alloy in the gold.

The solution of gold must be carefully poured off into another vessel to get rid of this deposit of silver. It must now be diluted with water, and to effect this it can

THE SPITZER MUSEUM.

VIII.—LIMOGES ENAMELS—JEWELRY.

THE painting of enamels is essentially a French industry and held in the sixteenth century the same place and importance that the majolica fabrication occupied

in Italy. The art of enamelling by the incrustated process is known to have been practised at Limoges as early as the thirteenth century, and perhaps was prior to this; but it was the Limoges enamellers of the sixteenth century who first applied the art of painting directly upon the metal. For what may be called the new school of enamellers, the

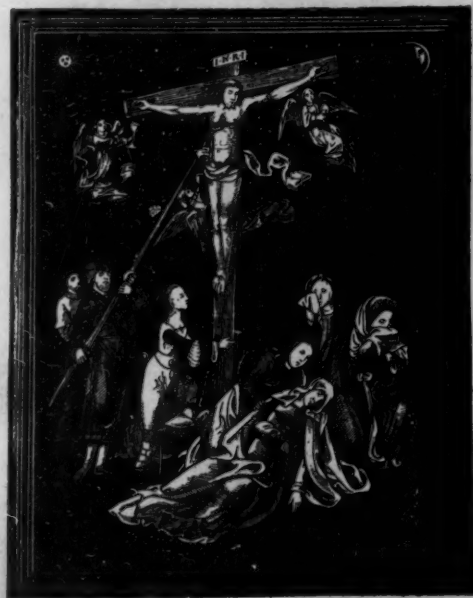


NECK PENDANT. GERMAN WORK, SIXTEENTH CENTURY.

Spitzer collection is a museum for serious study, containing, as it does, admirable specimens of the work of all the Limoges masters; specimens worthy of comparison with the magnificent series in the Louvre. There are triptychs and diptychs by the Penicauds, Leonard Limosin, Pape, Poncet and Martin Didier; plaques of various dimensions, reproducing as subjects of design the works of the great artists of the Renaissance, by Limosin, Pierre Reymond, the Penicauds, Pape, Suzanne de Court, Jehan Limosin, the anonymous KIP, who was probably one of the Penicauds, and another anonymous enameller, IC, either a Courtois or a Court; round and oval dishes and precious plates admirably modelled and charmingly painted in grisaille by Jehan de Court, Pierre Reymond, Pierre Courteys and Couly Nouailher; and vases, ewers, cups chandeliers, salt-cellars and caskets by the same masters of this art.

The egg-shaped ewer shown in one of our illustrations is signed by Jehan Penicaud III. The decoration is painted in grisaille with raised design, salmon flesh tints and numerous retouches in gold. The plaque representing The Crucifixion comes from the Penicaud studios, and was made about 1530. The composition was executed after a Flemish model, partly in gold and partly in colored enamels applied upon a white enamel. The design, raised upon a black ground, is dotted and splashed with gold. The back of the plaque is uncolored.

The plaque representing the adoration of the kings is signed IC. The decoration is painted in colored enamels upon a black ground with tints applied upon a ground of white enamel. The back is painted in grisaille and signed IC, with a crown.



PLAQUE FROM THE PENICAUD STUDIOS.

The portrait of a woman, by Leonard Limosin, is supposed to represent Queen Margaret of Navarre. She is dressed in a black gown with a tight-fitting corsage cut square upon the shoulders. Her crimped blond hair is surrounded with a black and white head-dress bordered with black pearls falling upon the back. Around the neck is a pearl necklace and on the breast a gold chain. The ground is brilliant blue bordered with gold. The flesh has a slight salmon tint. This portrait is set in a silver-gilt frame with moulded border and surmounted by a cherubim's head. On the back is a silver plate engraved with the armorial bearings of the Dukes of Urbino and also of the Della Rovere family. Attached to this silver plate is a hinged shaped ewer is the



PORTRAIT PLAQUE. BY LEONARD LIMOSIN.

work of Couly Nouailher. The decoration is painted in grisaille with raised designs; some of the parts are tinted in blue, green and violet, with retouches in gold. The salt-cellar in the form of a chalice is signed by Pierre Reymond and is one of the finest in the collection. On the inside of the bowl there is a profile bust of a personage wearing a laurel wreath, dainted upon a ground bordered and dotted with gold. On the outside, in addition to the medallions on a gold ground, there is a subject borrowed from one of the compartments of an engraving by Marc Antonio Raimondi, known under the title of Quos Ego. The raised designs are painted on a black ground with retouches in gold. The first object illustrated signed Pierre Courteys, is the cover of a coupe or cup, flat and hemispherical in shape. The ornamentation consists of four oval medallions in relief on the outside and hollow on the inside. On the outside of the cover these medallions are separated by female divinities and two satyrs, and on the inside there are foliage and golden angels between each medallion. The decoration is painted in grisaille with retouches in gold, and the design is modelled by cross hatchings.

The plate, also signed by Pierre Courteys, is probably one of a set of five representing the planets that are supposed to preside over the days of the week; this one shows Apollo, or the Sun, in a car drawn by two winged horses. The painting is in grisaille with pale flesh tints; the border has masks and scrolls separated by bouquets of flowers. On the back, in a circular medallion, is the sign of Scorpion. Under the border is a crown of fruit and laurel. The hemispherical salt-cellar, with baluster stem and spreading foot, is the work of the anonymous IC. On the inside of the bowl

there is the profile bust of a young woman wearing a helmet. At the base is represented the triumph of young Bacchus. The design is painted in brilliant colored enamels with foil on a violet-tinged black ground.

The collection of jewels in the Spitzer Museum, scarcely less important than the Limoges enamels in interest, consists of about ninety specimens illustrating the best work of the Italian, French, Flemish, German and Spanish goldsmiths of the sixteenth century principally, such as medallions, neck pendants, cameos, crosses, necklaces and chains, and nearly eighty rings, each one more beautiful than the other.

We can mention only a few of these objects of art.

One of them is a pectoral cross of Italian make in rock crystal mounted in enamelled gold. Upon the rock crystal cross is applied another cross in gold, on which is nailed a golden crucifix. Rubies are fixed to the extremities of the cross, which are set in enamelled gold mouldings terminated by open-work volutes. On the back of the cross the rubies are replaced by red translucent enamels imitating precious stones.

The neck pendant is German work of the sixteenth century. Upon the background, composed of enamelled gold volutes with bezels holding three rubies and a diamond, is fixed a cock in high relief enamelled in white, black and red. He rests his claw upon a diamond, and two smaller diamonds are placed upon his breast. At the bottom of the jewel hang three small pearls. The back is engraved and enamelled.

The reliquary cross is in silver, gilded and enamelled, and is an excellent specimen of Flemish work of the fifteenth century. Upon the cross, the extremities of which are three-lobed, is fixed a second cross in blue enamel which serves as a support for a crucifix. To the right and left of the cross are the figures of the Virgin and St. John, while at the two arms are placed the bust



NECK PENDANT. GERMAN WORK, SEVENTEENTH CENTURY.



CONICAL EWER. BY COULY NOUAILHER.



RELIQUARY CROSS. FLEMISH WORK.



ADORATION OF THE KINGS. PLAQUE BY IC.



PECTORAL CROSS. ITALIAN WORK.



CUP-COVER. BY PIERRE COURTEVS.



PLATE. BY PIERRE COURTEVS.



SALT-CELLAR. BY IC.



EWER. BY JEHAN PENICAUD III.



SALT-CELLAR. BY PIERRE REYMOND.

EXAMPLES OF ENAMELS AND JEWELRY IN THE SPITZER MUSEUM.

of St. Jerome holding a small cross, and the bust of another saint without any symbol. At the upper part, an angel with open enamelled wings holds a globe in her hand. In the centre of the back, under a Gothic canopy, is a statue of Saint James, and at the extremities of the cross are four-leaved clovers covered with translucent enamel in relief; two of these clovers have the mark IL on a blue ground, the third represents an escutcheon with armorial bearings. Windings of chased metal, terminating in balls of coral, are on the arms of the cross, which end with a trefoiled bell (*belière*). Inside of the cross are relics of the martyrs Saint Maxim and Saint Civilis.

Our second illustration shows a German neck pendant in enamelled gold; it is one of the few objects in the collection that dates from the seventeenth century. Upon a background composed of gold open-work volutes enamelled in black is fixed a nest bordered with rubies and surrounded by a palisade, in the middle of which is a pelican with open wings, in white enamel. Three little pelicans stretch their necks toward him, and one of them drinks the blood which is figured upon his breast by a ruby. This same subject, it will be noted, forms part of the decoration of the Saint Porchaire water-pot, which has previously been mentioned. Other rubies are attached to the pelican's wings as well as upon the volutes surrounding him. Five small pearls hang from the lower part of the jewel. The back is engraved and enamelled in black. The suspension ring is of gold with guilloché ornamentation.

SOME SUGGESTIONS ABOUT SCREENS.

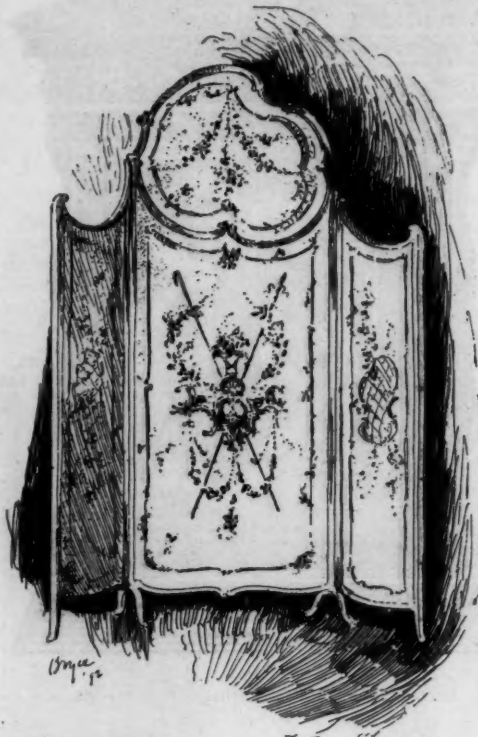
THE original and most legitimate purpose of the screen is to keep off draughts; but the screen is used as much nowadays to conceal unsightly corners or to break the lines of an ill-proportioned room. An appearance of added space is also obtained sometimes by a vista effect, gained by placing a screen against a wall, staircase, pillar or something higher than itself. Then there are fire-screens of many kinds, utility screens for bedrooms, whereby a kind of dressing-room or bath-room can be formed, obviously a necessity when a room is shared by two persons; and there are screens for invalids and screens for piazzas, screens for shielding from view the service in a dining-room, library screens with shelves fitted for books, with reading lamp attached.

In the following remarks, Mrs. Barnes-Bruce gives some excellent suggestions, which we have referred to one of our artists to illustrate. This Mr. Bryce has not only done with his usual good taste, but he has given us also some capital ideas of his own.

"Every kind of screen should have its distinct purpose, and yet it should harmonize with its surroundings," said Mrs. Barnes-Bruce. "Its design and coloring may either give it special value in the scheme of decoration, or it may be made to serve merely as a background or accessory. For instance, there is generally one cold corner at a dinner-table nearest to the window or between two doors, and a screen is the only available means of keeping off the currents of cold air. To be of any real use, it is placed as near as possible to the table, thus forming a background to the persons whom it shelters. It is obvious that the living pictures and not the screen should first attract the eyes of those seated opposite to them; the screen in this case therefore must be entirely subservient. It should be low in tone. Dull orange is often a very useful tone, as it offers a becoming setting to almost any complexion. For a background screen, figure painting is not desirable. Indeed, the best effect would be gained by full draperies of a rich brocaded material, so arranged that the divisions of the screen are not emphasized. The wood-work should touch the floor; it should accord with the wood-work in the room. Of course, it may be either carved or perfectly plain, and it may be solid, latticed, or perforated.

"It is frequently desirable to have quite a large screen in some part of the dining-room, near to an entrance, for

the purpose of concealing the service. This may be rich and even gorgeous in coloring, carrying some appropriate design, such as game, fruit, hunting scenes or other pictures that accord with the style in which the



SCREEN IN LOUIS QUINZE STYLE.

room is decorated. If appropriate, Indian embroidery on leather looks well; into this embroidery imitation jewels and gold thread are interwoven with every conceivable combination of gay silks mingled in truly Oriental fashion. The mounting must always be substantial. If

"To hide an ugly corner or break the monotony of a square room, an elegant screen can be made with folding flaps, after the style of a photograph frame with doors. The centre panel, which will, of course, be double the width of the side panels, should consist of a beautiful picture. This panel should stand on feet, so that the side panels can be closed over it, like doors, if desired. I would recommend the introduction of figures only in the large panel. The sides might be filled in with some suitable fabric, which should be of different texture from the outside covering. Such a screen is suitable for any room. For a parlor or boudoir, if compatible with the surroundings, it would be very elegant made in Louis Seize style, enclosing a Watteau picture. The side panels might be ornamented with scroll-work and garlands in continuation of the setting of the central design.

"It should be borne in mind that for a dark corner the coloring will call for greater brilliancy and strength than when the work is subject to a strong light.

"When screens are used to break up large areas in a room, care must be taken not to obscure the best view. To one who has not had experience in the matter, it is scarcely conceivable how much depends on the placing of a screen for good effects. When it happens that two or three parlors open one into the other, screens placed half way across the openings, already draped with portières, give a splendid vista, adding considerably to the suggestion of distance. Screens so conspicuously placed must be reversible.

"Fire-screens offer a wide field for ingenuity, yet an open fire is so pleasant to look upon that it seems a pity to shut off the view of it altogether. Hence hand-screens are much used, and they are not only useful, but may be made dainty and decorative at the same time. They can be embroidered or painted on transparent material or silk. For those who prefer a standing fire-screen there is a good kind made of two panels, the upper half being of clear glass either tinted or white, through which the fire can be seen; a small shelf can be placed just where the glass ends, wide enough to hold a cup and saucer. Beneath the shelf may be drapery, or the lower part may be painted or embroidered.

"No bedroom should be without one or more screens. A screen between a window and a bed not only keeps

off any possible draught, but it shades the eyes from too strong a light. For this purpose it must have closed joints and touch the floor, in the style of the ordinary Japanese screen. It can be draped to match the bed-hangings or the window-curtains, or it can be lightly embroidered with sprays of flowers or decorated with the artist's brush, the style of decoration and coloring according with the finish and furnishing of the room.

"Sometimes one wishes to divide a room practically into two. In such a case a charming screen can be made of light lattice-work seven or eight feet in height. The lattice-work should extend right across the room, and should have one or two arched openings. Behind the openings are light draperies, which can be divided in the middle, or they may be lifted at the side for one to pass through. If it be desired to shut off the view on either side entirely, then the lattice-work can be lined throughout with thin hangings. Light brackets, to carry a plant or bric-à-brac, can be placed at irregular intervals on the lattice-work. The top should be either in the form of arches or festoons or some irregular device. The Moorish arch (somewhat resembling a horseshoe) is a good form for the openings.

"A five-fold screen for the comfort of invalids has the centre panel larger than the others. The whole screen is mounted on noiseless casters. Close hinges are needed on the outside flaps only, the other four panels being immovable. On the inside of the screen, at convenient distances, there may be shelves for books, work, flowers, writing materials, and such creature comforts as fruit or cooling drinks.

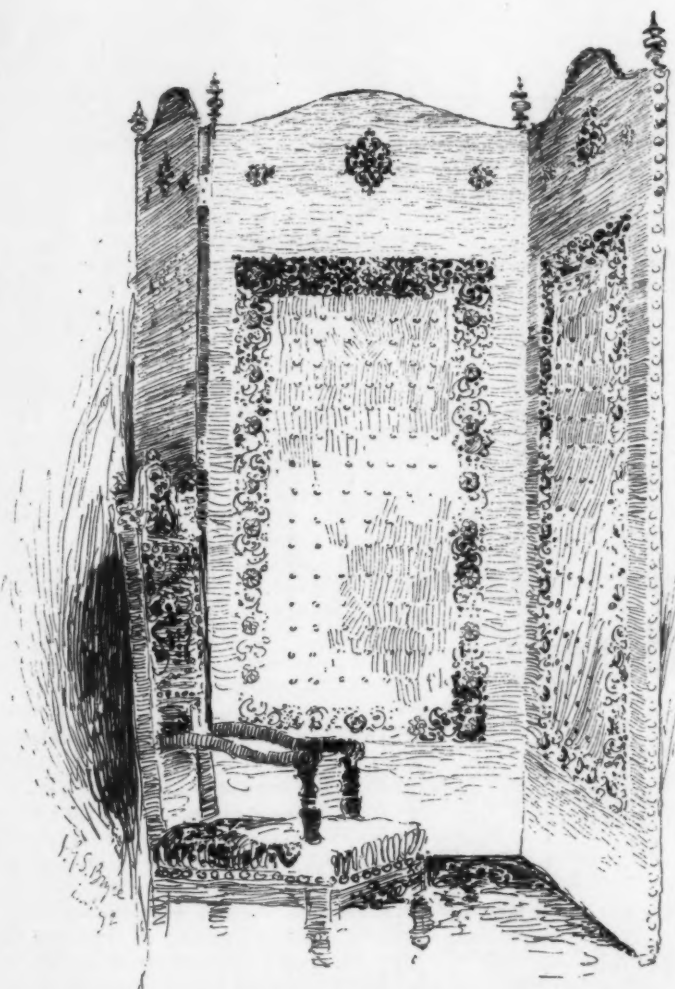
The shelves must not be merely placed one above the other in even rows, but arranged irregularly as to width, length and intervals, and must be very firmly attached.

"A piazza screen is somewhat similarly constructed,

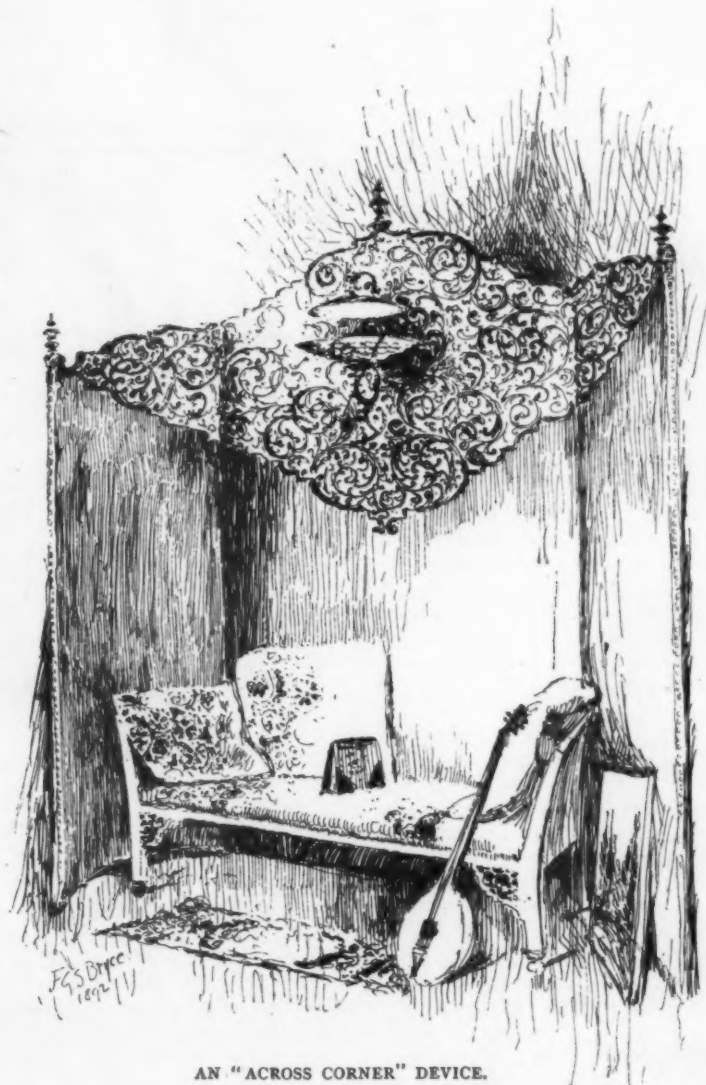


LOUIS SEIZE PANEL AND DECORATIVE MOTIVES.

consisting of four panels, I like the two centre ones arched, and the outside panels with the same form inverted. The Moorish form is also good, the horseshoe shape, in this instance, being filled in with lattice-work.



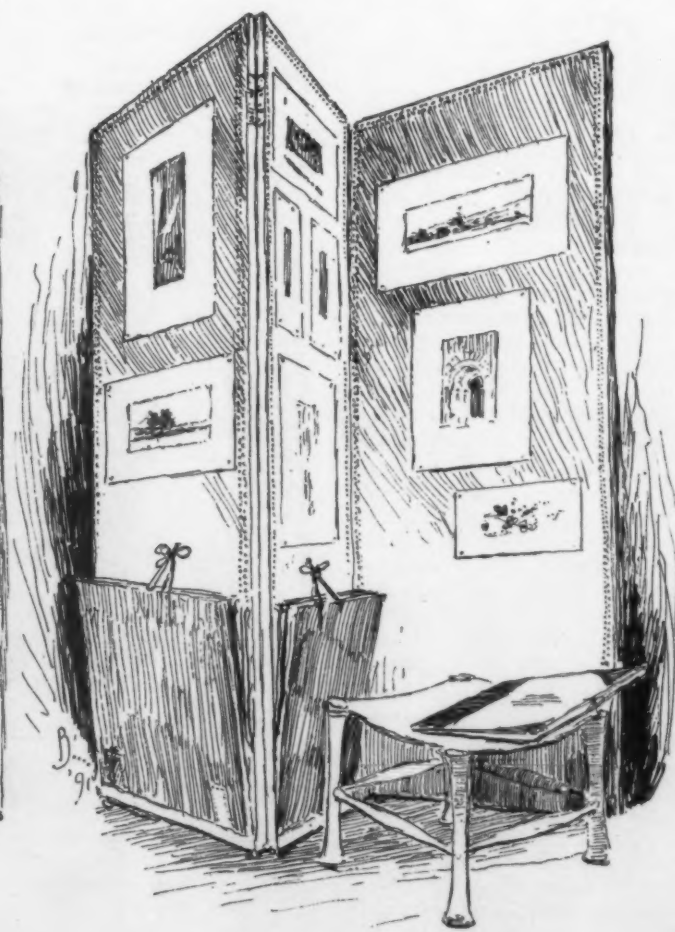
LIBRARY OR DINING-ROOM SCREEN, WITH METAL DECORATION.



AN "ACROSS CORNER" DEVICE.



AN INVALID'S SCREEN; OR FOR THE PIAZZA.



DEVICE FOR THE DISPLAY OF PRINTS.

SOME NEW SUGGESTIONS FOR SCREENS. BY MRS. BARNES-BRUCE AND MR. F. G. S. BRYCE.

except that it has no loose flaps, and that it needs to be very solid and substantial. It should be on casters, so that it may readily be turned around, according to which way the wind is blowing. Clear glass can be inserted here and there between the shelves, so that one sheltered behind the screen can look out on all sides. Brackets may be fixed within and without, for holding pots with growing plants or vases filled with flowers.

"A very pretty corner can be made by placing across it a threefold screen with a wide centre panel, and in front of this panel a low divan piled up with cushions. If on one side of the centre panel or directly in the centre of it an ornamental lamp is fixed, the effect produced is charming."

The most ingenious of Mr. Bryce's screen designs is that of a screen for the display of prints, with attached portfolios. He suggests that it should be built solid of white-wood or pine, and then covered with dun-colored billiard-cloth or other cheap material, fastened on with decorative nails to show. His library or dining-room may be inexpensively made with pine or white-wood frame and canvas covering. The rectangular border should be painted, and metal bosses are to be inserted in the pattern. The field within the border is relieved with nails. A good color scheme would be obtained by painting the canvas neutral orange, the border Venetian red, and by using dull brass effects in the bosses, nails and finials.

HANGING OF PICTURES.

THE following practical suggestions from an article in the Cincinnati Commercial will be welcomed, we are sure, by not a few of our readers:

"Of course every room must have a picture rail—which is a simple moulding placed upon the wall about two and a half feet from the ceiling, if the room is high—about three and a half to four feet if the room is very high. The rail should harmonize with the tone of the walls. It should not be gilt unless your wall-paper has gold in it.

"Oil paintings, if you possess them, must have the place of honor. Be careful to hang a painting in oil in such a manner that the light shall strike the picture from the same side in which it fell when the picture was painted. If you hang an oil painting so that the light falls across it, instead of with it, that is a distinct error, and you will be conscious that something is wrong, although you may not know where the fault lies. An oil painting is a complete thing in itself—quite above the plane of decoration. Frame it so as to bring out its merits irrespective of its surroundings. Then try and bring your surroundings into harmony with the picture. It will be the soul of your room.

"In hanging an oil painting, we tip it a little from the wall that the picture may strike the eye at the same angle that it would upon from the level. So much for pictures in oil. For our ordinary flat-furnishings we may well be content with pastels, etchings, photographs, etc. Pastels are generally framed either in white and gold or else in plain gold. They approximate more nearly to the class of oil paintings, and thus require heavier frames than either water-colors or etchings.

"For water-colors there is infinite choice in frames, both in taste and price. If you desire only a simple binding, the mat should be of some delicate tint that carries out the prevalent tone of the picture. The binding can be made of the same shade a tone deeper. For example, I have a little sketch with a green foreground,

rather a strong blue mountain on the horizon, beneath a lowering sky. This is framed in a pale, grayish blue mat, with quite a strong blue binding, about the shade of the mountain. Taking this as an instance, you can

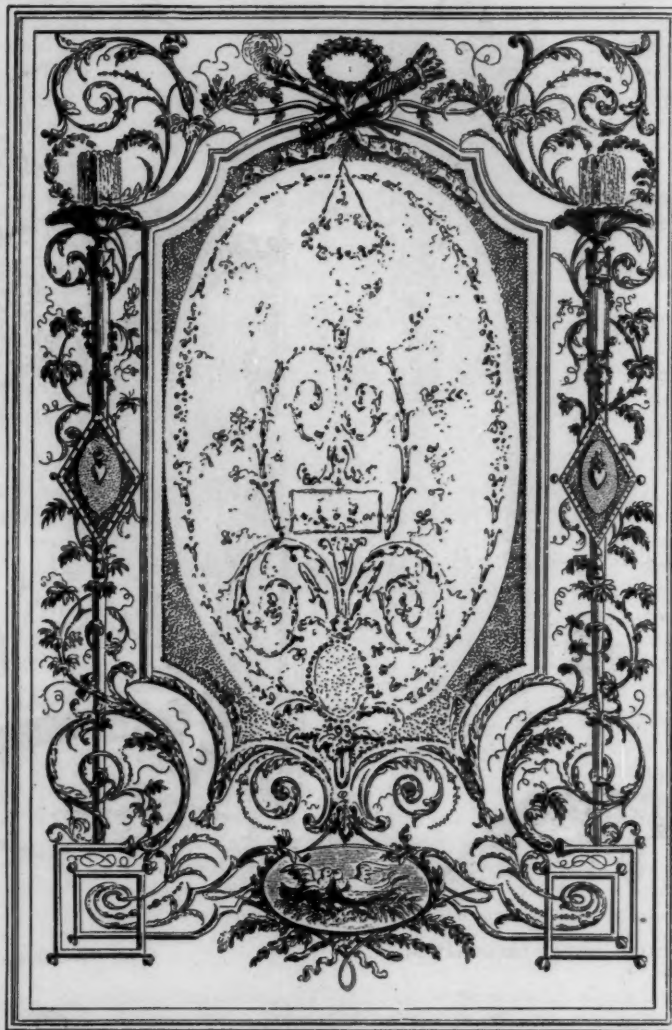
"As photogravures and etchings are brown in tone, frame them with a cream-colored mat and oak or maple binding, or you may have the frame broad, and where it touches the print, instead of a mat put a silver moulding. Photographs and steel engravings look best of all in white mats and flat gilt frames, but gilt mats are often used.

If the reader should happen to possess some pleasing wood-cuts, he can often put them to use in rooms of minor importance, for it would be very foolish to suppose that a wood-cut is inartistic. If a number of your pictures are small in size, you will want to hang them in groups. Here is a little scheme. Hang your largest picture in the middle of your selected space. Then on either side of it place two small ones that balance each other, as nearly as possible in size and shape. Raise them a little higher than the centre picture. Then select one that is small and rather narrow and put it just above the large middle one. In this way you will have a group that is graceful and effective. So much depends upon the pictures you have and the space at your disposal, that it is impossible to lay down very exact rules with regard to grouping. Be sure not to hang your pictures too high, unless you balance them with bookcases underneath, and do not place heavy oil paintings side by side with light water-colors.

"Many place the most important picture over the mantel, as some rooms are focussed at the hearthstone. That is the centre of attraction, and if you fail to emphasize it there will be a felt want. And here I may say that Burne-Jones's "Days of Creation," framed in compartments, as you may see it in the best shops, makes a most companionable mantel-piece. Or if you have no large picture, a long, narrow mirror, placed lengthwise over your mantel-board, and a row of etchings or water-colors hung above it, will give the desired effect. And so we go on, and, by degrees, our room grows to be livable and lovable, and we may sit down and enjoy it."

A VERY effective kind of embroidery styled "Moldavian" is attracting attention in London. It is satin stitch, but the designs are printed in the linen ready for working. The linens in which the embroideries are executed are described as handwoven and dyed in reds and greens and the designs as being very quaint.

"THE Moorish fretwork," says a writer in the journal *Painting and Decorating*, "and other interlacing woodwork designs that are to be found at almost every paper-hanger's or decorator's establishment are most useful in doorways above a short portière, especially where the opening is very high, as it is in many old-fashioned houses. A mistake is often made, however, in not using colors which are harmonious with the wood-work of the room. I have seen oak, walnut or mahogany fretwork which looked very incongruous against a white painted door-casing, while the same design in gloss white would have been in good taste. The same kind of fretwork, especially in closely woven patterns, makes a very effective substitute for a metal grille over the glazed panels of a vestibule door. Of course, with such a treatment, leaded glass would be entirely out of place in the door panels, but while leaded glass is very useful in its way, I am always inclined to think it does not belong in a door, where the constant jar is apt to strain it and cause the pieces to work loose, unless it is well secured by stiffening rods, and these cannot help looking coarse and clumsy in anything so near the eye as a door panel." We may add that panels of this fretwork over heavy stuffs, either plain or figured, can be used for screens,



LOUIS SEIZE PANELS FOR SCREEN DECORATION.

frame as many water-colors as you please both tastefully and inexpensively. Remember that the framing must carry out the scheme of color suggested by the picture. A narrow gilt binding is often used

THE STROLLING CRITIC.



SIDEBORD which, although offering no special novelty of form, will recommend itself for extreme compactness and low cost, has been designed, with other fittings, for an unpretentious cottage in a neighboring suburb. It has been the aim to make this furniture absolutely straightforward in construction, and the working drawing which accompanies the sketch presents a problem which the village carpenter can readily solve.



A COMPACT SIDEBORD.

The mouldings can be much simplified without changing the character of the sideboard; and the decorative detail, which is described in the constructive diagram, can be increased or diminished according to one's taste and resources. The chairs follow a *motif* of the sideboard, and their backs and seats are to be upholstered in plain leather with very little stuffing. The wainscot shown in the sketch is made by ordinary close-beaded sheathing, surmounted by a cap decorated with wooden buttons. Above the wainscot it is proposed to cover the wall with a Japanese canvas or burlap.

IN West Thirty-sixth Street, near Fifth Avenue, I saw recently an interesting departure from the established



A TRANSFORMED VESTIBULE.

type of vestibule. Here, instead of the accustomed rectangular space, one steps into a semicircular niche, with a half-dome of glass above taking the place of the

usual oblong transom light. The doors, glazing and wainscoting are constructed on the curve, the general effect being hinted at in our sketch, which is not to be taken as at all faithful to the detail of the original work. The internal arrangement probably involves a lofty hall, so that the glass half-dome may be effectively seen from above.

THERE are plentiful signs of a revival of some pleasing old-time methods of draping bedsteads. A bachelor client who was wavering, recently, between a four-poster and a folding-bed, was captivated finally by a sketch which his architect displayed, showing a bed set sideways against the wall of his ample chamber and draped in the quaint style of one which is carefully preserved in the ancient Van Rensselaer house in Albany. If the bed must have hangings, and if the proportions of the apartment permit, this is a very charming scheme, and if your bed be plain in design—say a brass affair—the draping will be all the more appropriate. The sketch suggests a long stretch of plain stuff, ornamented with severely classic embroidery, flung across a bracket and falling over the ends of an enamelled and painted bedstead.

UP in Connecticut one summer a hammock was manufactured out of very rude materials. There was a cotton-mill in the place where was woven the coarse canvas used in the cheese presses, which is about four feet wide. A piece containing two yards was dyed a good red; the ends were hemmed and brass rings about one inch in diameter were securely sewed four inches apart. The hammock was then strung to large iron rings by long cords of fine rope and finished by fringed tassels of the rope. Turkey-red ruffles trimmed the sides, and many pillows covered with white canvas embroidered in red, also finished with red ruffles, were piled in this most comfortable hammock. It was a very successful "bit of color" under the trees, and cheap to make.

PAINTED hall walls may be made extremely "good" by grading the color. For instance, if the woodwork is black-walnut (that wood is so often used in the houses one wishes to "do over"), let the main hall walls start at the wainscot with a medium ochre. Carry this shade about one third up the wall, then use a paler shade, finally reaching Naples yellow at the top, which leads up to a creamy ceiling. If there is no wainscot, the fourth shade must blend from the ochre down to the black-walnut baseboard. With cherry "trim" shades of terra-cotta leading to pale pink could be used, giving a pink glow to everything when the lights, shaded by pink shades, are lit. Of course there should be no dividing line between the shades, but one should be blended into the other while wet.

IN the hall of a country house lies a huge pile of pillows filled with dried bay leaves and covered with Turkey red or any bright chintz. These the occupants and guests of the house carry out on the piazza or tennis lawn and find most comfortable to sit upon either on the damp grass or the hard piazza steps. At this same house is utilized, in a most effective way, the table known to housewives as the "laundry table." This, oiled or stained, with its top turned up to form a "settle," stands on one end of the long piazza. Cushions cover the seat and stand invitingly against the back, while the box seat holds the tennis balls, racquets, hats and the many little wraps so useful after the game is over and the players gather for a chat and a cup of tea.

A VERY simple and effective way to decorate door panels or the flat uprights of a wooden mantelpiece is to take one of the large figures—"Fire," "Air," "Earth" and "Water"—published in *The Art Amateur* for 1890, and by using black transfer paper, trace the figure on the panel. Remove the paper and you have your figure complete; it now requires but little skill to burn in (after the manner of pyrography) or to paint in oils. The designs "Fire" and "Water" have been very successfully reproduced on flat panels of ordinary white pine stained with burnt Sienna and the figures outlined with bitumen.

TRAVELLERS, in passing through the beautiful old town of Milford, Conn., catch sight from the train of a stone bridge of rather unusual architecture with a tower at its western end. The whole structure is a memorial of the settlers of that place, and in their efforts to rear it the committee of citizens encountered

some unlooked-for obstacles. They desired, for instance, to have, in the entrance to the tower, as exact an imitation of an ancient door as possible, of heavy

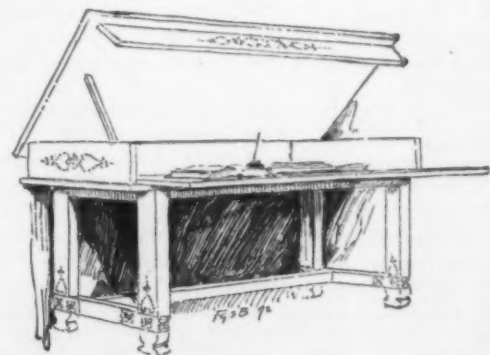


QUAINT STYLE OF DRAPING A BEDSTEAD.

boards firmly but simply put together and swung on great hinges of roughly wrought iron. The carpenter to whom they applied felt insulted that they should expect him to risk his reputation by turning out such a piece of work, and the blacksmith vowed that no such clumsily hammered hinges should go out of his shop. How long it took to find other workmen and how their scruples were overcome we cannot say, but the door was made, and is admirably consistent with tower and bridge, and long after the carpenter's "show" work has disappeared and the blacksmith's horseshoes have rusted away, their work on the tower door will remain, and they, doubtless (such is fate), will be loudly praised for the "enthusiastic interest" they took in their reproductions of the antique.

A PARLOR that was praised for its cheerfulness seemed to its owners undeserving of laudation, for, as they said, "it had nothing in it." A bookcase, a lounge, and a "chest of drawers" occupied the wall spaces, and a substantial table and a few low easy-chairs were grouped at one end. The room was painted in light colors, it is true, but its attractiveness seemed to lie in the fact that there was plenty of elbow and foot room, and an absence from pictures and furniture of bows and drapery.

THE original of this work-table is a costly and elaborate piece of Swiss Gothic, but in its new form it could be built very cheaply. A sliding bottom is shown instead of the fixed bottom of the older design. This contrivance must recommend itself to the student or man



AN INEXPENSIVE WORK-TABLE.

of letters, who, possessing it, could quickly slide his books and papers out of sight and let down the top, being sure to find all undisturbed on his return. F. G. S. B.

TALKS WITH EXPERTS.

ON THE CARE AND RESTORATION OF PAINTINGS.

(Concluded.)



THE varnish prepared in the manner I have described will not bloom, but it has the inconvenience that it penetrates the colors and makes it impossible ever to unvarnish any picture on which it has been used without great loss. To take off

bloom, breathe on the picture and rub dry with chamois or old linen for half an hour. Repeat the process two or three times at intervals of a week. It must be a very bad case of blooming that will not then be permanently cured.

"Cracking is caused either by varnishing before the picture is thoroughly dry or by painting the dark transparent tones which are, for the most part, quick drying over the lights, which are generally in impasto and dry slowly; or by retouching before the underpainting is dry. Impasto of mixed tones is also bad, as some of the pigments dry more rapidly than others. Too much oil is bad, and siccative, used to correct it, is worse yet. Painters had much better use very dry colors. American and still more English colors contain too much oil. They should be squeezed out on blotting-paper, which will take up some of the oils, or, if the painter wants to make fine touches very exact in shape, he may try John Lewis Brown's method, which was to use with the rather dry French colors a brush dipped in petroleum and then in water. This makes the paint liquid enough for any required precision of touch; it evaporates quickly, and yet the paint never cracks, as Brown's pictures show sufficiently.

"The remedy for bad cracks is to reline the painting, which draws the cracks together. Cradling will sometimes have the desired effect. Repainting should never be allowed; but restorers have such a passion for repainting that it is necessary to stand by and watch them while at work, to make sure that they will not attempt it. When cradling is properly done the bars of wood inserted at the back of the picture should be mortised so as to be free to move in all directions. This renders the picture elastic and frees it from the bad effects of variations of temperature, which frequently are the main cause of cracks.

"Relining a canvas, when it is too much worn, is not a very difficult operation. You place a clean sheet of soft paper over the painting, and glue the new canvas on the back. Then, turning the picture right side up, you pass a hot iron over it. The paper saves it from injury, and the ironing removes any cracks that there may be and fixes the new canvas firmly to the old. The paper is, of course, taken off as soon as the operation is finished. When the old canvas is very badly decayed, it is usual to remove it altogether before putting the picture on a new one. This is called transferring a picture, and is a very delicate piece of work. The surface of the picture is preserved, as before, by fixing paper over it. The picture is then laid flat, face down, on a smooth table, and the operator goes to work with a piece of very fine pumice-stone to remove every shred of the old canvas, leaving only the painting itself. When this is done, he glues on the new canvas, as before. Transferring from panel to canvas is done in the same manner, and rather oftener than transferring from one canvas to another, especially in this country, where the heat of the apartments often causes panels to warp and even to split.

"This leads me to the matter of the preservation and care of pictures, a simple matter enough, and one that every amateur should understand. Too warm rooms are the most frequent cause of deterioration. I have seen pictures three centuries old and in perfect order badly damaged within three months after their arrival in your country by being kept in overheated rooms, or from being hung immediately above a steam heater. Pictures on panel are most liable to injury from this cause, because the wood readily absorbs and parts with moisture, swelling and contracting, while the paint remains dry, and can only accommodate itself to the changes of size of the panel by cracking and peeling. Alternations of sunlight and shadow are to be avoided for the same reason. Pictures should be kept in a uniform, moderate temperature, and should be lit by a

uniform, diffused light. Precisely the same conditions are best for human beings also.

"Glass is a great preservative, not only from dust, but from variations of temperature. The air between the glass and the painting remains always about the same. It also preserves the picture from being touched. To touch with the finger is only less bad than to use an umbrella or a cane. Besides, if a glass is used it is less necessary to varnish. It is well to paste a sheet of paper over the back of the picture and frame to keep the picture from moving in the frame, to keep out moisture and to keep the air of an even temperature.

"Every six months or so the owner should examine his pictures to see if they need cleaning. If not, he should not disturb them. But dust will occasionally enter even when the picture is backed with paper and provided in front with a glass. In that case the picture should be removed from its frame and should be cleaned carefully with a soft sponge and warm water. It should be thoroughly dry before it is put back in its frame.

"He should never permit the use of a feather-duster in a room where there are paintings, especially if they are unglazed. The feathers scratch the varnish, and do not take off the dust.

"He should remember that silk is too hard for ordinary cleaning. Soft linen made into a round pad is the thing. The best retouching is always very bad; but a picture originally well painted will never require it if cared for according to the above simple rules."

LITHOGRAPHS FOR ARTISTS.

ONE of the most hopeful signs of the times in France is the revival of artistic work in several branches of art that had become almost purely mechanical. One of the most important of these is lithography. When the method of printing from stone was first discovered artists were charmed with its results and the facility with which they might be obtained. Accordingly much work was done which is now the prey of collectors, and to them we are probably indebted for the new birth of the art. That mystical French painter, Mr. Odilon Redon, kindly sends us through his agent, Mr. Durand Ruel, a remarkable set of lithographs entitled "Songes." The first of these "dreams" shows an inexplicable travesty of the head of Jesus as, according to the legend, it was imprinted on St. Veronica's towel. Next comes a strange archer-figure in an egg, floating through space; then a face looking out from a square opening in the heavens; next we have a black-winged demon torturing a human figure. The plate following shows a ghostly horseman gazing at a bright orb with black beams, and the final one is a window in a dark room looking out on a bright sky and a tree. Even in this last, a number of bright specks floating around the dark room are most incomprehensible, and many of the other drawings sadly need explanation; yet the titles are even more mysterious than the pictures. There is no question, though, that the artist has a talent for effective lighting and composition. These "Songes" are published in a very limited edition, only eighty copies having been struck off.

We have also received from Paris some illustrations of Mr. Willette, easily the first of contemporary artists in this genre, which, while they show as vivid an imagination and a technique surer and more brilliant than Mr. Redon's, are such as to be easily understood of everybody. The "Chansons" of Paul Delmet, words by George Auriant and other young Parisian poets, which have engaged the clever pencil of Mr. Willette, include a "Chanson d'enfant les Choux;" airs of Bohemian life, like "Petits Chagrins" and "Les Petits Pavés;" joyous ballads like "Matin" and "Le Joli Mai;" humorous songs like a "Chanson de Rien." The designs are quite as varied. The thoughtful poet smoking and reading by lamplight to his pretty mistress is succeeded by Pierrot as a murderer; Love boiling the pot with his torch precedes a most melancholy figure of an old violinist; a ship descending into the abyss; a pretty concert singer; a lunatic under the douche; a wicked gamin with a watering hose; more cupids, muses and Parisiennes are among his subjects, which, grave or gay, are all enlivened by his fancy and clever handling.

TWO IMPORTANT PICTURE SALES.

ONE of the finest private collections of paintings in Europe is to be sold—that of Count Daupias. This announcement having given rise to a report that he is in financial straits, the Count has invited his creditors to pre-

sent their bills receipted for payment in full. So says The London Times, in a telegram from Lisbon, adding that "the pictures have been valued by experts at £80,000 sterling." A Paris correspondent informs us that Messrs. Arnold and Tripp, who are to be the experts at the sale, value the pictures—there are about two hundred—at £60,000. They are to be dispersed at auction in Paris toward the end of May, by Mr. Chevallier. Mr. Firal is to be the expert on the old masters. Among the best known of the modern paintings in the collection are Troyon's "Avant l'Orage," the companion to which is in the W. H. Vanderbilt gallery; Corot's "Le Lac," Baudry's "Gioventu," Cermak's "Herzegovine," Fromentin's "Combat dans une gorge de montagne," Delacroix's "Combat de Grecs et de Turcs," Bonnat's "Café Turc," Gérôme's oft-illustrated "Esclaves à vendre," Detaille's "En reconnaissance," Marilhat's "Retour de l'Enfant prodigue" and Isabey's gorgeous interior, "La Cuisine."

The principal contributions to the recent exhibition of old masters at Burlington House were the Italian pictures lent by the Earl of Dudley. These will next, and for the last time, be seen together in the auction room. This famous gallery at Dudley House, which for the last thirty years has been one of the sights of London, is to be sold at Christie's during the summer, according to the direction contained in the late lord's will.

"The earl who formed this collection," says The Times, "was a determined and even a reckless buyer; in competition with the late Lord Hertford and with Baron James de Rothschild he used to pay what were thought mad prices for such masterpieces as happened to take his fancy, whether in the direction of Italian pictures, or the sentimental heroines of Greuze, or old Sévres china. Since his death many of his purchases have found other homes; the china was sold in King Street, the fine Velasquez went to Berlin, and the Duc d'Aumale bought the little Raphael, 'The Three Graces,' for the enormous price of £24,000. This year will in all probability see the final dispersion of the collections, and Christie's auction rooms will witness a meeting of heroes contending for the spoils of Dudley House. Of the pictures that will come to the hammer the exhibition contains no less than fourteen, the principal one being the celebrated Crucifixion which the young Raphael painted about 1501 for the Gavari Chapel of San Domenico at Città di Castello. So undoubted a work of Raphael's has never been submitted to auction, at all events, in our time; and it will, indeed, be interesting to see who will be the competitors for it and to what practical lengths they will carry their desires."

THE ARUNDEL SOCIETY has wisely chosen for the subject of its first publication for the new year the interesting suite of frescoes by Romanino in the Castle of Malpaga, near Bergamo, Italy, representing the visit of King Christian to the place. The frescoes are five in number, showing the king's entrance into the castle, the distribution of liveries to the servants, a tournament and a banquet given in honor of his Majesty, and finally his departure. As illustrations of early Renaissance costumes and manners they are invaluable, and their artistic merits as decorations are not small. The first of the series shows a wide, mountainous landscape with the castle gates to the right. A gayly dressed cavalcade approaches, with banners and lances, winding over the low hills in the middle distance. A crowd of footmen, pages and negro servants, with horses, occupies the right-hand foreground, and the lord of Malpaga salutes the king, both mounted, in the centre. The distribution of the liveries takes place in the court-yard of the castle, decked for the occasion with wreaths and escutcheons. The tournament is perhaps the most interesting of the series. The spectator is supposed to be a little to the left of the lists, among a crowd of waiting knights and men-at-arms. Two knights are riding a tilt in the field, separated by a high fence, which allows their lances to reach helmet and shoulders only. Beyond the lists is the judge's stand, and to the left, under the castle walls, is a temporary gallery for the noble spectators. The mountains again shut in the scene. In the banquet scene the table is screened off from the major part of the great hall in which it is laid by lengths of flowered brocade simply tied together at intervals and suspended loosely from a curtain rod. The guests occupy folding chairs. The king wears his plumed hat; the lords their Florentine caps; the ladies are majestic creatures of a Titianesque type, with pearls in their hair, and wonderful costumes. Serving men with short jackets file in on the right, bearing dishes, and preceded by the butler, bearing his wand of office; and behind the table stand a company of musicians blowing on trumpet and bassoon, like a modern German band. The plates are printed in sepia.

TREATMENT OF DESIGNS.

OUR COLOR PLATES.

LAS MUCH as we are indebted to the courtesy of Professor Herkomer for permission to reproduce his water-color drawings (plates 1 and 2), it would be almost an impertinence to give directions for their treatment. Those who are working in water-colors will not find it difficult to copy them, and will, at least, find them suggestive and stimulating. The street scene is an admirable example of an effect gained by simple but very direct methods.

A PONY'S HEAD. (COLOR PLATE NO. 3.)

WITH canvas for oils or paper for water-colors, it will be best to use two construction lines—one vertical and one horizontal—in order to get a correct outline drawing of this head. The lines should intersect at the eye, say at the outer corner. Chalk may be used on the plate, and pencil on canvas or paper. To get the slant of the head, it is necessary to estimate exactly the two angles formed by the intersection of the outline of the front of the face with the horizontal line, and the two formed by that of the lower jaw with the vertical line. The curve of the neck may also be compared with the horizontal line.

The subject is in repose, and the drawing is not difficult; but it must be perfectly accurate. For a study in oils, Vandyke brown may first be thinned with turpentine and used in varying degrees of strength to indicate the dark shades. This will develop the lights and do much to secure the portrait. The local color is cooler than that of the horse's head given in the January number; that was a bright bay, this is chestnut. Yellow ochre, burnt Sienna and white may be used upon the hair that appears bright and warm in the light. Rose madder with more white will be needed where there is a reddish tint about the ears and the muzzle. The medium warm brown will require the umbers and raw Sienna. Rose madder, terra verte, Naples yellow, cobalt and white compose the neutral tints of the head, mane and forelock.

As the tints appear bluish or pinkish, the proportions must be varied to suit. The background, which is a lighter neutral tint, will require consistent proportions of the same colors, with a little lemon yellow and a little black introduced in the space in front of the pony's breast. The background should be laid in immediately before the general painting of the head and mane is undertaken in order that their delicate outlines may soften into its fresh surface. The first Vandyke brown shades may be strengthened with heavier Vandyke brown or with umber, according to the degree of depth and warmth they seem to demand after the other tints are laid in. Care must be taken all along that the cool colors do not injure the transparency of the warm colors by being carried too far into them. The white light on the eye is qualified with neutral tint. This light contributes to the prominence of the eye; but it is the light and shade around the lids, especially the upper lid, that give the prominence in the first place. If the treatment here is at all faulty, the expression of the eye is sure to be changed and spoil the whole.

For water-colors, warm sepia may be used first to lay in the dark shades, upon the same principle that thin Vandyke brown was used in oils. It is not necessary to keep the paper damp while working; if it has been properly dampened for stretching that is sufficient. Even if a sketch block is used, this light background may be put on with a general wash, and brought well upon the mane, forelock and muzzle, so that it may soften up against the sepia tints that have been used to secure the shades, and which are supposed to be still damp. This background tint being so light, its influence upon the stronger neutral tints that are to be brought upon it need not be feared. All these neutral tints depend upon varying combinations of blue, red and yellow. New blue, rose madder and cadmium yellow may be used for them. The lower left-hand corner of the background, for instance, shows no yellow or greenish tone, where farther to the right and above it shows a great deal. It will do no harm to use Payne's gray on the glossy mane and forelock, but it is not necessary; if the umbers and sepia that are to be used in the local color are allowed to enter somewhat into the neutral tints described, they will produce the deeper neutral tints seen on this long hair and also on the face. Notice that it is sepia and not warm sepia that is named for this purpose. The umbers, Siennas, yellow ochre and rose madder are used on the head the same as with oils. They can easily be distinguished in the plate. With water-colors even more care must be taken to secure the form and expression of the eye; for it is more difficult to spare the nicely qualified lights than it is to lay them on as with oils. With either medium, the brushes used should be the largest that can be made available. Small brushes would be sure to leave the mane and forelock wiry instead of soft and flowing.

For pastels, first draw the head and place the mass of the mane. In painting the darks on the head you will require burnt Sienna (a dark tone) under dark brown, with a little dark, cool color in places. For the lights use cool gray, with touches of yellow around the eye and nostril, and make the accents with brown over gray. The red above the nostril is laid over the under color, and light gray will be needed for the front of the head. Avoid hasty work, throughout.

Draw the mouth and nostril carefully. The dark of the nostril is made with brown over deep red. Blue gray under a little brown will make the lighter portion. Put in the dark of the mouth with a hard crayon. Add some light gray and a little light yellow for the lighter portion.

For the eye use deep red (lake) under the brown, with a touch of light gray for the high light. Put in the darker accents with a hard brown crayon; seeing that it has a sharp point.

For the hair use first blue gray, then a light brown, with accents of darker brown. In the lights use occasional touches of blue and red. Leave your pastel board for the background.

SCHEME FOR THE PEACOCK MOTIVE.

THE cleverly drawn peacock, in all the pride of its outstretched tail, supplies a tempting motive for a single fire screen with a gilt ground. If the form of the letter Q is objected to, it can be done away with by repeating the tail of the letter on the opposite side beneath the rose. We would suggest that the painting be executed on a panel of wood. Well-seasoned basswood is as little liable to warp as any, but it might be wise to have stays put across the back as a precautionary measure. If the design is enlarged to four times its original size it will take a panel twenty-eight inches by twenty-four—very suitable dimensions for an ordinary single fire screen without the frame. To prepare the panel for painting, first varnish it with brown shellac, and if the first coat does not produce a satin-like gloss, which it probably will not, put on a second. If when dry the surface is not perfectly smooth and even, rub it down with fine sandpaper. The gilding can be done next, with the best gold bronze powder mixed with the special medium made to liquefy the powder. When the gilding is quite dry draw on the design, and if afraid to attempt it freehand, use colored transfer paper and a bone tracer. A free-hand drawing produces a more spirited design.

Paint in oils, and for the dark parts use transparent colors, such as the madders. The object of this method is that the gold

would not need erasing. In this case a little gold stippled up from the base of the bowl would add to the beauty of the painting. Put a thin flat tint all over the flowers of mixing yellow; deepen it in parts with silver yellow, and shade with silver yellow and ivory black mixed, to which add a very little deep blue green. For the markings add brown No. 4 to deep red brown. Paint the leaves with a flat wash of moss green V, and shade with brown green; outline everything with chestnut brown and vein the leaves with the same color. If it is desired to outline in gold, two firings will be necessary.

A USEFUL AND INEXPENSIVE BOX.

ONE of the readers of our magazine sends us directions for making a box, for the benefit of those "who like pretty things, but have limited means at their disposal." She says she had made a pine box of well-seasoned wood seventeen and a half inches wide, twenty-seven inches long, and fifteen inches deep; the cover opened from the top to within two and a half inches of the back edge. She purchased a pretty pair of brass hinges for less than a dollar. She then gave the box two coats of cherry stain, and after it was thoroughly dry proceeded to sketch on her designs with white crayon.

For the sides and front she used nails arranged in diamonds overlapping each other, as in the wall design on page 74 of the February number of *The Art Amateur*, and on the top a scroll pattern; also appropriate corner designs. She then divided the designs into half inch spaces and drove in her nails. She used thirteen hundred and sixty nails, and purchased them by the box—a dollar per thousand. It proves to be a very handsome and useful little box, and has been greatly admired.

SCHEME FOR TEACUP AND SAUCER.

THIS dainty little design may be applied to almost any cup and saucer either for coffee or tea, or it is suited to small ornamental vases, provided the edges are straight and the surface plain. There is a choice in the manner of painting, but the richest effect would be gained by tinting the plain parts with a delicate shade of any color, then painting the bands and handle in solid gold, carrying out the design in jewels. If this scheme be adopted, the gold and tint must first be fired, then the jewels should be put on and lightly fired; for being made of glass, they are apt to melt or at least spread out of all shape if fired at rose heat. Another plan is to put the design on in raised paste, then after a first firing to paint the gold over both the raised design and the ground of the article decorated.

DESIGN OF GRASS AND FLOWERS.

THIS design (No. 1012), which, of course, represents only half the plate, would look charming painted with silver flowers with centres of gold, and with foliage painted with apple green outlined with gold. A very delicate effect might be gained by first tinting the plate very thinly with ivory yellow. When the tint is dry and the design drawn on, scrape the tint off the petals of the flowers and deepen the centres with silver yellow. Shade the white petals and the centres with neutral gray, outline both flowers and foliage with violet of iron and paint the foliage with moss green V right over the tint, shading the leaves with brown green.

HONEYSUCKLE BORDER.

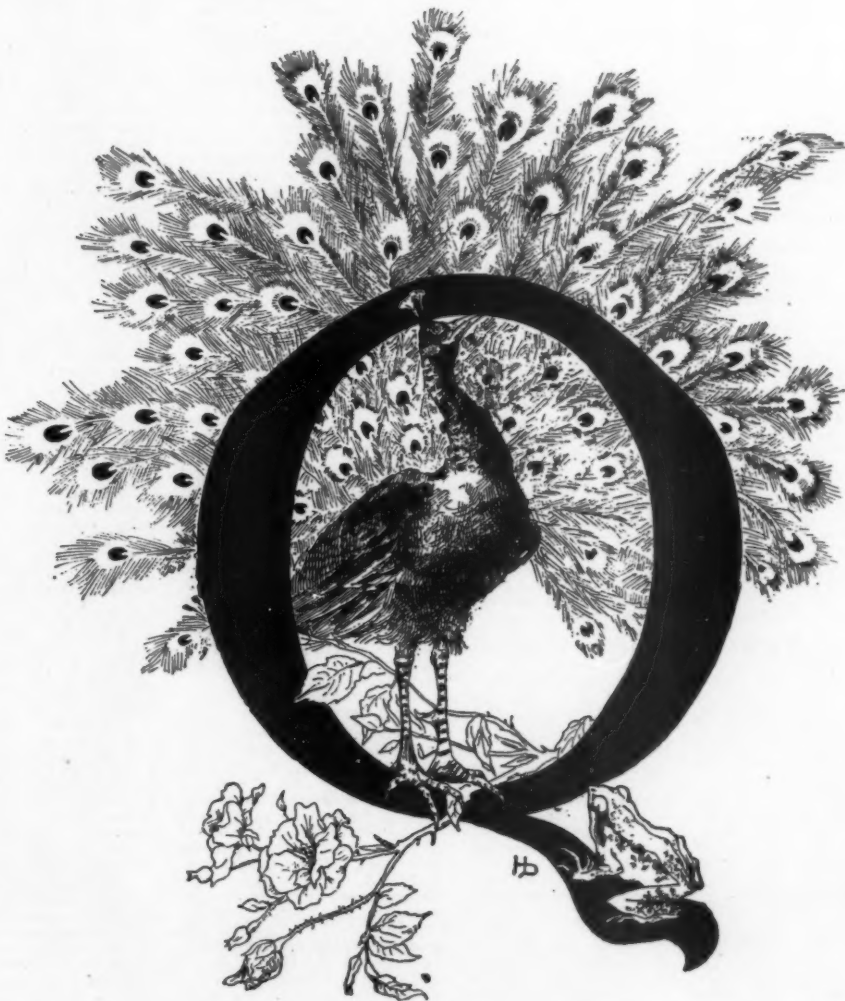
THIS graceful floral border, given in our supplement (No. 1016), can be adapted for various purposes, and worked either in outline only with stem stitch or in solid embroidery, or a very excellent effect could be obtained by using long and short stitch for the edges only. The coloring is not arbitrary—for semi-conventional designs nature need not be strictly followed—nevertheless, nothing could well be prettier for this particular design than natural coloring in very delicate tints of salmon pink and green.

PLATE DECORATED WITH CLIMBING FERN.

THE pretty design of climbing fern—a plant found growing from Northern Vermont to Kentucky, if not still farther South—can be utilized equally well on a plate with or without a shoulder. A little spray of it carried on to one side of the centre would make it more graceful. It would look well painted in gold or silver on a delicate-tinted ground of green, such as moss green V. If painting the leaves in green, put in a flat tint of moss green V, shade with brown green and dark green No. 7, outlining with chestnut brown. For ceramic decoration there is no need for keeping to natural coloring, but any shades may be used. A very good effect would be gained by painting with a wash of mixing yellow deepened with silver yellow and shaded with chestnut brown and dark brown.

ALPHABET FOR WHITE EMBROIDERY.

THE simple and artistic alphabet is well suited for table linen of all kinds, and if enlarged it would serve admirably for pillow slips and sheets. The letters should be carefully traced on the goods, and then for the very best style of work it is necessary to work them in a hand frame. It is possible to do without a frame, but even in skilled hands there is a danger of drawing or puckering the foundation. Take fine French embroidery cotton and neatly outline the lettering; then pad it so as to raise the satin stitch and give it an embossed appearance. To pad properly, all the cotton should be kept on the top by taking up very tiny stitches on the top side at long intervals. The padding should be much thicker toward the centre. For finishing the work, satin stitch only should be employed, as close, fine and even as possible. Some practice and patience is needed to attain skill in this useful branch of needlework.



may glow through the color, giving the shadows a peculiar depth and brilliancy. For the lights and sparkling touches, white must necessarily be mixed with the colors. The best plan for obtaining true coloring will be to copy some real tail feathers. To gain the changeable and brilliant effects in this beautiful plumage, the tints must be put on separately and not mixed first on the palette. Antwerp blue and burnt Sienna are both transparent over gold, and will answer for the darkest parts. Emerald green and cobalt, each mixed with white, will serve for the bright touches; rose madder and lemon yellow and raw Sienna will also be needed. The letter would be effective put in with burnt Sienna only; it must be painted in with great strength to give it the proper value. This screen would look best mounted in a gilt frame, although some dark wood would be quite permissible and even desirable if more suited to the room the screen is intended for—a library, for instance. The shape of the mount at the top should be circular, following somewhat the form of the outspread tail.

BOWL DECORATED WITH NASTURTIUMS.

THIS design will be found suitable for any kind of deep open dish or bowl, and could also be utilized for cracker jars or large vases. The ground color is intended to be deep orange shading to warm brown at the base; the flowers pale yellow with rich reddish-brown markings; the foliage and stems should be gray green.

For the ground, take orange yellow, chestnut brown and dark brown No. 4. Pounce the orange tint first over the whole surface, then having prepared the other colors separately pad them on while the orange tint is still moist, gradating them very carefully. When dry, draw on the design and scrape off the tint within the lines. This scheme of painting takes time, but is very rich in effect; it may be mentioned, however, for the benefit of those who do not care to take the necessary amount of trouble, that the flower bands would look exceedingly well executed on plain white china or on a very delicate tint of ivory yellow which

EMBROIDERY DESIGNS.

THESE are suitable for working as powderings on a counterpane of twilled linen or silk.

No. 1020, SUNFLOWER.—The outline should be laid with a thickish strand of crewel or of flosselle sewn over with the same color tightly, so as to produce the appearance of a beaded edge. The petals of the sunflower must then be filled in with irregular darning stitches and the centre filled in with large French knots, the stalks worked in solid stem-stitch, and the leaves left with only the thick couching round the edge and up the centre vein, which may be graduated by placing the fastening stitches closer together.

No. 1019, CLEMATIS.—This design may be outlined in stem-stitch and filled in with rather fine darning stitches, the turn-over part in the centre being worked in close buttonhole stitch, the cord edge being kept in the inner side. A line of chain stitch may be carried round the oval, and the stamens worked in solid stem, dividing at the end into separate lines. The stitches must be made very close and fine as they approach the end, or the curves will not be kept perfect. It would be best to use silk for this part of the design and for the tendrils, even if crewel is used elsewhere.

This design is very suitable also for working in fine silk embroidery, on satin, silk or other rich material. In this case it must of course be framed, and natural colors may be used—the delicate gray greens of the clematis, and pale salmon shading to pomegranate reds, or the light warm grays of some of the fancy clematis; or, again, either of these designs may be used for appliqué, and the directions given for working them above modified to suit this treatment.

ECCLESIASTICAL CROSSES AND LETTERING.

THE ecclesiastical crosses given in the Supplement will be found exceedingly suitable for stoles. They are all in the form of the Maltese cross, now in general use for vestments and altar service, the old Latin cross being altogether put aside for this purpose. They can be executed entirely in gold or combined with colored embroidery. The coloring must be delicate and selected to accord with the ground color. Every part must be in solid embroidery, whether of gold or silk, the spaces within the circles alone showing the silk ground. The centre cross with a plain raised edge should first be put in with a flat tint of solid embroidery in long and short stitch, using filo floss; the edges are finished with a gold cord couched down with fine yellow silk. The dots may be worked with gold passing or gold-colored embroidery silk. The crosses on either side should be padded in order to raise them, and then worked with fine gold passing. For the fourth cross, work the middle dark part in raised gold and the rest in contrasting shades of filo floss. Three crosses are required for a stole, one at each end and a smaller one for the centre, where the stole passes round the neck.

IN THE WOODS.

To reproduce the study on page 125 in charcoal, charcoal paper and some rather hard charcoal will be needed. Sketch in the most important outlines; then get the relative values of the most important masses of light and shade. For the background it is well to get the general gray tone first; then add a few darks and take out the lights with a little bread which has been rolled between the fingers. Put in details of tree trunks and branches with charcoal that has been sharpened to a fine point. In putting in the trees, imitate the copy as nearly as possible, using the same method of treatment indicated for the background. This study could also be effectively reproduced on gray charcoal paper by leaving the paper for the general gray tones of the picture, and putting in the darks with charcoal. The lights in this case should be put on with white chalk.

In treating this study in pastel, first put in your outlines in the same way as in your charcoal sketch. For the tree in light you will need grays, some light yellow, a little light red and a little pale purple; for the tree in shadow, these same colors, only in deeper shades, with perhaps a little brown added. For the background, grays, greens, violets, pale blues, reds in endless variety will be needed. For the lights you will need a light shade of emerald green, some very pale cadmium and a little sky blue. These colors will also be used for the light in the foreground, with more of the cadmium and less of the blue. Darker greens, blues and reds will be needed in the shadows. There must be no blacks, but rather atmospheric grays; they may be dark, but never black.

For the figure a blue-gray gown would be agreeable—a strong light blue for the light and dark gray blue for the shadows, with a few dark accents. The kerchief on the head should be a warm white (not too prominent), and a yellow note for the basket. Be careful not to have the colors on the figure so positive that it will not keep its proper place in the picture.

* A FEW years since it was next to impossible to find large jars suitable for plants in anything but the most costly wares, and then in no great variety. But now there are countless sizes, shapes and colors to choose from, and at prices within the means of almost every one. A novelty sold by Higgins & Seiter is the Minton jar in old pink, with a separate plate to rest it on. The jar is perforated, and a palm may be planted directly in it without harm, the plate collecting the excess of moisture.

In china this same firm offers much that is beautiful though perhaps little that is new, as for many years New York buyers have had at their disposal the best to be found in foreign markets. The fine Doulton ware, which is noted for the careful handwork bestowed on the decoration of each piece, is coming to be more and more highly appreciated by the lovers of good porcelain, and rare and graceful pieces well suited for wedding gifts are to be found. In table ware are some beautiful Minton plates with a border of solid gold in a wild-rose design which sell for \$45 a dozen. In rich cut glass some special prices are given at the present time. Salad and berry bowls which measure eight inches across the top are but \$5.

THERE is a seemingly endless variety of tables, especially of the low sorts, for the drawing-room. They are both square and trefoil and of highly polished woods, many of them being inlaid. In library tables are the oblong and kidney shapes, each having several drawers at the sides and many of them being rich with carving. One of these tables, with a plush or velours mat on its centre, furnished with the dainty appliances for writing which may be found now makes a very decorative feature in the library and an extremely convenient one as well.

Metal washstands, which Americans are beginning to use in imitation of their English brethren, are a worthy innovation. They are generous in size, enamelled in white and with everything about them open to the light and air.

They are \$15 each and of unquestioned durability. A handsome toilet set to go with one of these stands is the same price, \$15. It is in Trenton ware, and the design is a chestnut burl and leaves in rich dark blue on a cream ground. All these articles may be found at E. J. Denning & Co.'s by the housekeeper.

ONE may see at Ehrich Brothers an asparagus set that is quite new in shape and design. It consists of a dish with a drain, a sauce-boat and a dozen plates, all with a delicate green and gold decoration. The price of the set is \$16.

NEW PUBLICATIONS.



THE BRITISH SEAS is a large and handsome volume of "notes," by that well-known writer of nautical romances, Mr. W. Clark Russell, and other hands not so clever as his with a pen, but apparently well up in their particular subjects. The large form is to accommodate the etchings and other plates which entitle the volume to be considered as an art book. A fine photograph, "The Baiters," after the picture by Mr. Colin Hunter, serves as frontispiece. The baiters are two pretty girls and a boy, rather younger, who with their baskets of fresh bait for the fishermen are picturesquely grouped on a flat rock, from which the tide is slipping away. Mr. J. J. Chalon's etching of "Hastings" is a magnificent study of cloud and wave with the white chalk cliffs and the black town between sea and sky. "A Shipwreck" is excellently engraved by Alfred Dawson after J. M. W. Turner. "Carnarvon Castle," by Dawson, is a charming evening effect with a "mackerel sky" showing above passing storm clouds; the castle and the shipping clustered about it standing out in flat shade against the growing light. Other exquisite plates are "A Visitor for Jack," after H. Macallum; "Waves," by Henry Moore, A.R.A.; "Home Again," by J. C. Hook, R.A.; and "Yarmouth," by J. M. W. Turner. (Macmillan.)

NATURE IN ORNAMENT, by Lewis F. Day, argues in favor of putting new life into decorative design by means of a closer study of nature. The author, who is well known through his other books, and also as a practical designer, admits the large share that purely conventional forms, geometric or directly due to technique, have in all ornamentation, but claims that the imitative part of ornament is almost as essential, and that the only way to acquire an original style is through the study of nature. In his opening chapters he points to certain natural forms that have not been much used in design. These, however, are mostly small and ineffective, however pretty. Most strikingly decorative natural shapes have long been in use, and those chapters of Mr. Day's book that treat historically of the conventionalization of the rose, the vine, the thistle, the lily, and so forth, will be found the most useful. He states few principles and gives a multitude of examples, illustrating by well-chosen specimens all the great schools of design from Greek vase painting to modern wall-papers.

Those who require to have the principles of ornamental composition clearly stated and illustrated by diagrams rather than by examples, will do well to get, in addition to Mr. Day's book, the more compact work of Mr. Frank G. Jackson, teacher in the Birmingham School of Art. Mr. Jackson's book is called "Lessons on Decorative Design," and is occupied mainly with the mechanical evolution of pattern designing. It is full of elementary, practical hints, likely to be of great use to amateurs; but, like many good teachers, the author is not himself a very successful designer. The reader needs, in particular, to be cautioned against accepting his principle that a blind following of certain rules will produce good design. It will produce, as he shows, a certain sort of enrichment with which we are only too familiar; but good design implies constant intellectual action, of whatever sort and degree. Even the savage patterns which he illustrates owe whatever interest they have to the amount of invention that was put into them. But the two works admirably supply one another's deficiencies, and we heartily commend them to every one who is practically interested in decorative art. Both books are imported by Charles Scribner's Sons.

THE HOURS OF RAPHAEL IN OUTLINE, is a series of large outline drawings of the celebrated figure compositions, known by the above name, accompanied by an essay on the authorship and original plan of the frescoes. Miss Mary E. Williams, to whom the work is due, gives, as the result of personal investigation in the Vatican library, her opinion that the designs of the twelve hours were prepared by Raphael for wall panels, but, after his death, were used by his pupils, Giovanni da Udine and Pierino del Vaga, to fill compartments in the ceiling of the chamber known as the "Sala del Camino." The plates are from rare and little known engravings, Plate I., especially, showing the whole of the ceiling in its original condition, being from a unique print in the Royal Stamperia at Rome. Miss Williams also explains minutely the allegorical signification of the "Hours," and compares them with the ancient Roman decorations, whence Raphael must have drawn his knowledge of this kind of decoration. The work is one of considerable importance, and should find a place in every library. (Little, Brown & Co., Boston.)

FICTION.

THE HISTORY OF DAVID GRIEVE, Mrs. Humphry Ward's new book, is a very uneven piece of work, toward the end hardly above the level of the mass of religious novels; now and then downright tedious, but again, at times, brilliant, rapid, fascinating. The fascination is in the narratives, hardly in the characters. One follows with some interest the early story of the hero and his willful sister; their hard life on a Derbyshire sheep farm; his short-lived "experience" of religion; his mental growth; his sister's hard and clear completeness, incapable, from the start, of any sort of expansion. These opening chapters, with their descriptions of scenery about the Peak and the religious and political and social agitations of the little manufacturing towns in its neighborhood, are well done; still, the like has been as well done before. But when the hero runs away to Manchester we find ourselves in a new field, worked in a new way. The pushing, progressive, cosmopolitan city life, which we are fond of assuming to be found only in America, is depicted with wonderful distinctness. Young Grieve's efforts at self-enlightenment and self-advancement, his miscellaneous reading and his still more varied acquaintance, take the reader along quickly and pleasantly, and he begins to take a real interest in the march toward success of the shepherd lad turned bookseller. When the sister again comes on the scene, it begins to be apparent what coarse and common stuff both are made of; but the Paris episode follows, and for two or three chapters the narrative is at its best. The arrival in Dubois' empty studio, the first encounter with Mlle. Elise Delanay, the misunderstandings, the mutual astonishment over their different views of life and literature and art—all this is excellent, captivating, and one begins to regard the author as a genius and the book as a masterpiece. But after the scene in Montjoie's atelier it is impossible to feel any further sympathy with either of the two principal characters. The author may plead fidelity to real life, but it must be answered that she is not faithful enough. The analysis of an unpleasant subject must be carried a certain distance before it ceases to be unpleasant. The most offensive matters may be resolved into elements that are perfectly clean, and one may have a certain, not morbid curiosity to watch the process. But Mrs. Ward appears unaccountably

attached to her hero; she will not admit that he is a bad lot; and she goes just far enough to excite not curiosity as to Grieve's ultimate motives, but disgust with his actions. Thenceforward the reader feels relieved when the minor characters come to the front—the little artist, Elise, whose hunger for fame is surely a superior sort of weakness when compared with Grieve's middle-class ambition; the flighty and eccentric Daddy Lomax; the irresolute Ancrum, who spends his life pondering insoluble problems. All these, though apparently intended for types of vacillating or badly governed minds, are self-consistent and, through all their vagaries, retain something of the reader's respect; while Grieve, with all his strength and cleverness (not very evident in anything that he does or says), is essentially low. A sound artistic judgment would have cut away nearly all of the last fourth of the book. What is essential in it might have been put into a single chapter. The rest seems but a confused attempt to derive some hopeful moral from the tale. (Macmillan & Co.)

IN LOVE OR MONEY, Katharine Lee (Mrs. Henry Jenner) introduces us to a poor rector, the Rev. Wilbraham Ferrar, and his eleven children, two of whom, Gabrielle and Philomela, soon engage all our attention. Gabrielle is quiet and self-sacrificing; Philomela, wilful and selfish. Gabrielle is engaged to the vicar; Philomela flirts with him so outrageously that the match has to be abandoned. She then runs away with a baronet, marries him, reduces him to penury and suicide, is tried for murder, and, altogether so conducts herself as to be the life of the book. But poetic justice and the proprieties are saved by her final repentance and edifying death, and her good, humdrum sister is rewarded by marriage with a bashful young lord, who is gradually working up his courage through forty-two chapters, and who proposes and is accepted in the last. (D. Appleton & Co.)

A STRANGE ELOPEMENT owes much of its fascination to the author's (Mr. W. Clark Russell's) intimate acquaintance with the sea and with seafaring people; but he has also a good narrative style and an uncommon talent for carrying the reader through a page or two of description without wearying him. The story, shortly told, is this: on the Light of Asia, bound for Calcutta, were General Charles Primrose and his daughter; also a mysterious gentleman, who never went on deck except at night, but who appeared to his room-mate to be deeply interested in Miss Primrose. The latter after a time won his confidence and learned that his suspicions were correct, and that his strange companion had been engaged to the young lady, but had been dismissed by the General on account of some difficulty regarding politics. The General being ordered to India, and deciding to take his daughter with him, Cunningham determined to go out with them under an assumed name, and to watch his opportunity. It came in mid-ocean. He found means to communicate with Miss Primrose, bribed some of the crew, and one fine night gagged and bound the officer on watch, lowered and provisioned a boat, and—vanished. Years after they returned to England, having been rescued by an American vessel, and were, of course, forgiven. (Macmillan & Co.)

A NORTH COUNTRY COMEDY, by M. Betham Edwards, appears in Lippincott's handsomely gotten-up series of copyright foreign novels. The plot is of the simplest. An eccentric widow, Mrs. de Robert, living in an out-of-the-way Cumberland manor, having money of her own, advertises for her late husband's next of kin in order to divide his property among them. She expects to find among them some worthy father of a family on whom to bestow the bulk of the property and the de Robert heirlooms, which include a valuable Murillo and a quantity of miscellaneous bric-a-brac. Instead, there turn up two old maids, to whom she takes a violent dislike; two Americans, suspected by her of being either Mormons or Fenians, possibly both; and a Jesuit, whom she associates with thumb-racks and the Inquisition. A French army surgeon appears last of all, who pleases her mightily, and with whom she sets off for a visit to Algeria. But the others are all found to be respectable and even agreeable people, and the property is divided among them equally, after much love-making and many small adventures. (J. B. Lippincott Co.)

THE LADY OF FORT ST. JOHN, by Mary Hartwell Catherwood, is a tale of old Acadian days, when the French province included not only the peninsula of Nova Scotia, but part of Maine and New Brunswick. The plot depends on the quarrels of two of the French colonists, the Sieurs D'Aulnay and La Tour, whose bickerings about territory and influence were made bitter by a religious disagreement. D'Aulnay was a bigoted persecutor of the Huguenots in the province; La Tour, though a Catholic, protected those that came his way. During his absence, D'Aulnay laid siege to his fort of St. John, and it is the heroic resistance of Marie de la Tour that is the subject of the novel. Incidentally the reader is introduced to the missionary, Father Isaac Jogues. Among the many lesser characters, La Rosignol, the tiny Indian dwarf who flies about the country on her tame swan, is an original creation, whose impish ways give just a touch of the supernatural to this romance of American history. (Houghton, Mifflin & Co.)

HIS GREAT SELF, by Marion Harland, is an entertaining story of Southern life a century and a half ago. Colonel Byrd, a rich Virginian planter, with an army of slaves to do his bidding, has a charming daughter, Evelyn, who, six years before the story opens had become engaged to a young Englishman, Lord Peterborough. Byrd, however, had refused to consent to their marriage. At the beginning of the story, while his Great Self is absent, Lord Peterborough, who had been visiting a neighboring plantation comes, with his Virginian friends, and being introduced as Mr. Francis, is asked to stay. On Byrd's return, he is, of course, discovered, and though he, explains that Francis is his real name, is charged with sailing under a false flag. He leaves the house, but not before arranging for an elopement. The father, however, hears of the plan, and through his secretary bribes the captain to sail as soon as he has got his lordship on board and without waiting for Evelyn. The latter supposes that the vessel had slipped her anchor, and hearing nothing more of her lover falls into ill health and dies. The principal charm of the book is in its descriptions of old-time plantation ways and customs. (J. B. Lippincott.)

AS NATURE PROMPTS, by Kate Kauffman, is a lively, even a trifle boisterous, bit of would-be realism. The author seems to be gifted with little else than high spirits; but she makes much of them. The heroine is a minister's daughter who wavers in her choice between a banker and a drayman, and finally accepts the latter. (The Cleveland Printing & Publishing Co.)

IT HAPPENED YESTERDAY, by Frederick Marshall, is a strange tale of a super-sensitive German maiden, who transfers her emotions to her languid French mistress and has more to spare for that lady's nephew, who falls in love with her. Having placed her emotions at Madame Jellé's service, poor Frieda falls, in addition, under the spell of a mysterious Russian, a friend of her lover, Jules. The Russian does not care for, but takes pleasure in subduing her will. Jules, who fights with and kills him, is unable to restore Frieda to complete self-possession. It must be admitted that the author has shown a certain ingenuity in accounting for the undeniable fact that his heroine is lifeless and uninteresting. (D. Appleton & Co.)

AUTOBIOGRAPHY.

MY THRESCORE YEARS AND TEN, Mr. Thomas Ball's autobiography, is written in an extremely lively vein, and, as so often happens when artists write of themselves and of art, there is much in it worthy not only of being read, but noted. The sculptor's first attempts in art were made, he tells us, with a pair of scissors. To secure truth in his outlines he afterward made use of a pantograph fitted with a blade, which made the silhouette mechanically. About the same time he heard of Hiram Powers as a "cute fellow" in the Cincinnati Museum, who made little figures of devils that jumped about in a painted hell. He next took a farther step in the art of cutting, and for a short time became apprenticed to a wood-engraver. He sang his way through the world, and spent his leisure—wood-engraving being abandoned—in painting and drawing. Thus, with a turn at miniature painting and singing in a church choir, he made ends meet and improved his chances for study. A disgust with his work in painting made him take to modelling in clay. Some practice in portrait busts followed, and at last he felt that he had discovered his true vocation. Two of these early busts, however, caused him some trouble. His subjects, highly respectable citizens, were scandalized at finding copies of them in plaster hawked about as busts of a noted murderer and his victim. The culprit was a plaster-cast man in New York, whom Mr. Ball had employed to make half-a-dozen copies, and who had added the "figures" to his own stock-in-trade. Having saved two thousand dollars, Mr. Ball married and went to Italy to study. At Florence he settled down with his wife in an apartment of three rooms, went out the first evening in the dark to buy a coffee-pot, got lost, and entered with his coffee-pot the wrong apartment.

But visits from Read and the Powers soon made the strangers feel at home in Florence. At this point Mr. Ball has a good word for the professional models—female models especially—whom he has found patient, obedient and respectful servants—the general experience, he intimates, of those who do not prefer something different. While on the subject of models he has a good story to tell of his statue of Washington and the good advice of a friendly visitor, who warned him, having by chance seen it in a preparatory stage, while the modelling from the nude was in progress, that it was a very fine thing, but it would never do to expose a nude Washington. Of much excellent advice to young sculptors, we must make room for a little. He would have them reverse Franklin's maxim, and look out for the big things, assured that the details will then take care of themselves; but it is a mistake, he adds, to suppose that a rough, careless surface finish gives breadth. He would have the sculptor proceed by adding, not by taking away. In bronze he admires "broadly spread concavities." As for the practice of "leaving certain parts to the imagination," he remarks that there are people whose imagination he would not trust. The artist should express his own imaginings completely. We would much like to give more space to this entertaining and instructive autobiography, but at the end we should still have to refer our readers to the book itself. (Roberts Brothers.)

MISCELLANEOUS.

IN HIS TEN CENTURIES OF TOILETTE, M. A. Robida boldly announces his belief that the prettiest fashion in dress is the latest. Without setting ourselves up as an authority, and having regard only to the pictures which he gives of the costumes of the present century, we must say that we agree with him. The "tunique à la Grecque" of the Merveilleuse would, we are certain, evoke as uncomplimentary remarks in ancient Sparta as it would in Paris or New York at the present day. The immense "chignon," ridiculous little hat and enormous crinoline of 1864, are at the other extreme of ugliness; but within the last few years we have returned to simpler and more sensible modes of dressing. M. Robida takes us through the entire history of French fashion, and pictures the noble dame of the fourteenth century in starched linen head-dress and ermine-faced corsage; the immense, steeple-shaped cap of the fifteenth; the chataine in puffed sleeves and gorgeous brocades; the scalloped "houppelande" of Agnes Sorel; the square-cut bodice and wide sleeves of the early Renaissance, and so on, down to our own day. Many of the pictures are full-page plates in color, but the color-printing is too crude to be attractive. The little pen-and-ink vignettes, which the author-artist has scattered liberally through the pages, are, to our eyes, prettier. The translation is by Mrs. Cashel Hoey. (Imported by Charles Scribner's Sons.)

THE LITERATURE OF FRANCE, by Mr. H. G. Keene, is one of the University Extension Series of manuals, edited by Professor Knight. To the average reader the last two chapters, on the sources of modern French literary art in poetry and prose fiction, will prove the most interesting; and we think that the book would have gained in method and purpose if these chapters had been put first. The chapters on the old French poets, the sources of the modern romantic strain, and on the more formal literature of the age of Louis XIV., whose laws, though relaxed, are still in force, might usefully follow. Owing to his desire to crowd too many facts into too few pages, Mr. Keene fails to leave a clear impression on the mind of the characteristics of any of the earlier periods, and the thread by which he attempts to bind them together—that of the technical development of the language—will seem a slender one to most readers. Still, the book can be commended to those whose reading has been confined to some one or two sections of French literature, and who are unacquainted with any of the numerous and admirable manuals on the subject which have been published in French. If a second edition should be called for, we would advise that instead of the index, which is too short to be of much use, a full table of contents be given. (Charles Scribner's Sons.)

PRACTICAL HORSEMANSHIP, by W. A. Kerr, V. C., teaches the art of equitation so as not merely to instruct the reader to keep a seat, but to do so with grace and ease. There are practical hints on the choice of a horse; on mounting, with and without stirrups; on walking, trotting, cantering, leaping. There are chapters on bits and biting; on saddlery; on buying, shoeing and training. The ordinary vices of a horse, rearing, kicking, shying and plunging, are treated of, and there is an admirable chapter on "Teaching the Young Horse." A considerable number of excellent pen and ink illustrations should add much to the value of the book, which is followed by a separate volume, by the same author, on "Riding for Ladies." (F. A. Stokes Co.)

A LITTLE TOUR IN IRELAND, by an Oxonian, is reprinted from the London edition of 1899, and will be welcomed, though a trifle out of date, for the sake of the humorous illustrations of John Leech. (Gottschberger.)

THE MULTUM IN PARVO ATLAS OF THE WORLD gives, in convenient size for ready reference, maps political and physical of the principal countries and great divisions of the world. A good deal of information as to physical geography and commercial and other statistics is given with each map, and there is an index of one hundred and twenty pages. (F. A. Stokes Co.)

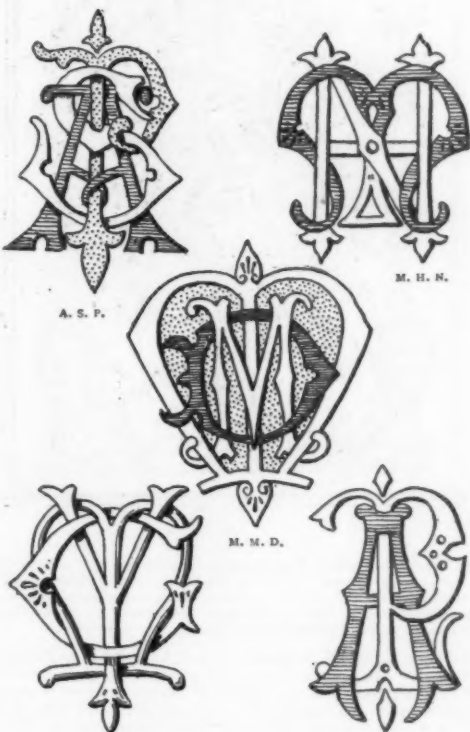
LOVE AND FORGIVENESS is the title of a small pamphlet in white and gold, containing some reflections suggested by Henry Drummond's work, "The Greatest Thing in the World." (Little, Brown & Co.)



CORRESPONDENCE.

OIL PAINTING QUERIES.

MRS. C. D., Norwich, Conn.—(1) The "failure to succeed" in painting backgrounds was due to lack of proper method. Any such process as you describe must inevitably end in disaster; to drag a light color over a dark one, both being freshly painted, and then to blend the two, can only result in a tone resembling mud—opaque and dull. A background should have an atmospheric quality suggesting light and air behind and around the objects placed in front of it. These objects and the background should be painted together, if possible, so that the tones should be in proper relation to each other, and the natural effects faithfully rendered. To do this, cover your whole canvas at one painting with the general tone of the subject, also laying in the effect of the background; and above all things do not attempt to *invent* a background, but paint as truthfully as consistent the actual color which is behind your study, whether it be a distant wall, or a piece of drapery arranged for the purpose. (2) The brushes needed for a small or medium canvas are



MONOGRAMS.

(SPECIALLY DESIGNED FOR CORRESPONDENTS.)

flat bristles measuring from a quarter of an inch to three quarters across. It is well to have four sizes, and two of each kind. Four flat sables are also necessary, from one eighth to one half an inch wide. These brushes should be kept clean and elastic by careful washing, for good brushes are one of the essentials of good painting. (3) Use turpentine mixed with the colors for the first painting, and oil afterward as a medium. A few drops of Siccatif mixed with the oil will be needed to dry the paint thoroughly. (4) The first painting should be very heavy, and must be allowed to dry well before the second painting is commenced. It is an excellent plan to scrape the surface of the paint with a palette knife before finishing. (5) Do not blend the colors "after



MONOGRAMS.

(SPECIALLY DESIGNED FOR CORRESPONDENTS.)

blocking them in," and do not use a moist brush. Unite the edges of the shadows with the half tints, and again the half tints with the lights, but keep the tones distinct, and use a clean, soft, dry bristle brush for the purpose. (6) A good quality of gold ink for lettering on silk or cardboard is manufactured by Devoe & Co. This can be used either with brush or pen. There is also a gold paint which comes in powder and may be mixed to any thickness desired. The mixing fluid is in a separate bottle—both sold together.

MISS M. R., San Francisco, Cal.—There is no colored plate of Mr. Haite's design of boy and sea-shell, which was published in one of our supplements, in monochrome only. To any

one having a knowledge of painting, however, the subject may easily be adapted to a simple scheme of color if carried out without too much attempt at detail. It would not be advisable to enlarge the figure beyond the original size given in the supplement, which is a good size for a screen panel. The sky may be blue, with light fleecy clouds; the water is also blue, but deeper in tone and richer in quality. Paint the shell pearl color, with warm pinkish gray shadows and brilliant touches of light, the boy's flesh a fair and rosy color, and his hair golden brown, bound with a pink fillet. Paint the oar silver, tipped with bronze, and the sea-gulls overhead, with flashing wings of blue gray lined with white, and with white breasts.

If painting in oil colors, use for the sky cobalt, white, a little light cadmium and madder lake, with the least touch of ivory black to soften the crudeness of the blue. The water should be painted with Antwerp blue, white, a little cadmium, madder lake and raw umber, adding burnt Sienna in the deeper touches.

For the flesh of the boy, use white, vermilion, yellow ochre and a little raw umber, adding madder lake in the cheeks, lips, fingers and feet, which should be rosy. Paint the hair with bone brown, yellow ochre, white and burnt Sienna.

The birds may be painted with ivory black, permanent blue, white, and burnt Sienna, adding yellow ochre to the pure white for the highest lights. See that the tone of the water is lighter and grayer in the distance, and endeavor to preserve a soft and delicate effect throughout the whole.

V. S. G.—(1) The dealers in artists' materials who advertise in our columns are all reliable, and colors purchased from any one of them ought to give satisfaction. Masury's colors are much used and are very agreeable. Winsor & Newton's colors are always reliable, but many prefer the French colors and some those of German manufacture. Many prefer Devoe's colors because they are cheaper than those that are imported. His silver white is considered especially reliable. In selecting such fine colors as madder lake, rose madder and cobalt, it is better to use the imported paints. (2) Almost any shade or quality of green can be produced by mixing certain colors in different proportions. It takes an artist of some experience, however, to know just how to mix these colors, and what the proportions should be. To save time and trouble, therefore, a good quality of green already prepared is an advantage to the painter.

The most useful color for this purpose is the zinobor green; the medium and light shades are both good, and will be found extremely useful. This color must always be qualified by mixing with it a little ivory black, red and white, especially when painting foliage, or otherwise it will be too crude. By adding Antwerp blue a darker green of more brilliant quality may be produced. A little cadmium, with white and madder lake added to the light zinobor, will give the palest tint of warm leaf green.

S. W. M., Worcester, Mass.—(1 and 2). The French re-touching varnish is perfectly safe and most satisfactory as a temporary varnish on oil paintings. It is better than the so-called permanent varnishes, which are more or less liable to crack with time. The French re-touching varnish may be renewed occasionally if the surface appears dull, as re-varnishing does not do any harm to the picture. This will give a sufficient glaze to the surface of the paint. Always wipe off the picture with a slightly damp cloth, and then when dry apply the varnish plentifully.

(3) To remove varnish is a difficult and tedious process, and is accomplished by exposing the surface of the picture to the fumes of alcohol. Re-touching varnish will wear off with time if exposed to the air. If the method of removing permanent varnish is required specially, it will be given in detail.

INQUIRER, Leland Stanford Junior University.—The oil color of which you speak, mentioned in Hamerton's "Graphic Arts" as emerald oxide of chromium, probably is vert cinnabre or zinobor green, a very strong, vivid and pure color of warm quality; resembling somewhat chrome green, but much finer and more reliable. Emerald green is entirely different in quality, being a pure, cool, rather light green, somewhat dull in effect when mixed with white, and not particularly desirable in ordinary landscape painting. Almost any tone or quality of pure green can be obtained by mixing on the palette the following colors: Antwerp blue, cadmium, white and a little vermilion or madder lake. For a darker tone, raw umber may be added.

G., Newmarket, N. H.—To paint a red deer in oil colors, use for the local tone light red, raw umber, white, yellow ochre, and a little ivory black. In the shadows, substitute burnt Sienna for light red. For the highest lights, add a very little permanent blue to the white, and omit the raw umber. The stag is the same in general effect, though perhaps somewhat stronger in color, and has darker touches around hoofs, eyes and ears. A little more burnt Sienna is needed for the local tone. The doe and fawn should be lighter and softer in effect, with more gray throughout. Use for these light red, raw umber and yellow ochre, with white and a touch of permanent blue. In the deepest parts of the shadows, burnt Sienna and black will give the necessary accent.

B. R.—(1) In painting the great horned owl on a screen panel, it would be well to allow quite a space above and below, in which to compose the branches of a tree upon which he would naturally be perched. A panel at least thirty-six inches long will be needed if the bird actually measures twenty-seven inches. It would be effective to show the sky above through the foliage, and a few distinctly drawn bits of twig and leaves beneath. It would be advisable to make the study for this directly from nature, so that your surroundings shall give reality to the subject. (2) A good background for a group of squirrels would be the trunk of a large oak tree, with grass underneath, and a few leaves and acorns scattered in the foreground. As your subjects are well stuffed and mounted, you should thus secure quite a natural effect.

MRS. L. A. S.—The oil colors necessary for painting the study of poppies by Madam Lemaire, given in The Art Amateur for October, 1890, are as follows: For the local tone of the red petals, use light red, madder lake, white and raw umber. In the high lights substitute vermilion for light red, and add more white, with a little yellow ochre. In the shadows use madder lake and raw umber, with a little burnt Sienna and black in the deepest touches. The pale soft gray greens are painted with permanent blue, light cadmium, white, madder lake and black, adding raw umber and burnt Sienna in the shadows, with less white. Where touches of warmer green are needed, substitute Antwerp blue for permanent blue.

W. P.—The canvas you describe as having a plainly marked fibre, producing a soft and irregular effect, is probably one with a single priming only. An excellent canvas of this kind is prepared by Winsor & Newton, and can be procured at any art dealer's establishment. That which was used by Corot was presumably of French manufacture, and is known as the "toile absorbente" in Paris shops.

MISS L., who says she has failed to get a jet black by using either ivory black or raven's black with a little deep blue, would do well to try lamp black. It is peculiarly soft and rich in tone. A very little lake and blue added to the pure black will give richness and depth.

CHINA PAINTING QUERIES.

NOVICE.—(1) Let your first attempts be in monochrome. Take any one of the Lacroix colors that do not change by firing, and learn to apply it to a piece of fine French china. We will suppose you choose vert No. 6, brown green. Press from the tube a quantity equal in bulk to one or two large peas, and pour upon it enough refined spirits of turpentine to give the consistency of thin cream when it is mixed thoroughly with the turpentine by means of the palette knife. Take a medium-sized brush, and, after wetting it with turpentine, fill it well with the color. Try to paint a simple leaf on your china. Where the end of the leaf is expected to be, place the tip of the brush, and with a slight pressure that will gradually spread the brush, and a deft stroke toward the stem of the leaf, lay the color on, forming the best margin you can. If you decrease the pressure when you get to the base of the leaf, the brush will form a mere line for the stem. If you have tried a good-sized leaf, you have learned more than if you have made a small one. Your first attempts may fail to produce natural-looking leaves; but you have only to wipe them off with a bit of muslin dampened with turpentine or alcohol, and try again. You will soon learn to keep your color so that it will flow freely, and yet so that it will not pond and dry spotty.

You will also learn to make your strokes so as to leave the color strong and rich on the parts of the leaves that should appear dark, and thin so that the whiteness of the china shows through and gives you lights where you want them. If your brush does not produce what you want, never attempt any patching up, but wipe off the color and try again. (2) The following is a list of Lacroix colors and materials serviceable for a beginner: Capucine red; pompadour or Japan rose; orange red; carmine No. 1; purple No. 2; mixing yellow; ivory yellow; azure sky blue; ultramarine blue; rich deep blue; yellow brown; deep red brown; sepia; dark brown; neutral gray; ivory black; apple green; deep blue green; brown green No. 6; dark green No. 7; violet of iron; celadon; flux; a small bottle of fat oil of turpentine and another of tinting oil; a steel palette knife; five or six brushes of assorted sizes—round, flat and camel's-hair; a flat camel's hair-brush for tinting (half an inch for small work, and at least an inch broad for going over an ordinary sized plate); one or two stipplers and two or three tracers.

SUBSCRIBER, Fredonia, N. Y.—(1) A plate "with raised unglazed figures on it" would have to be treated by the process known as "underglaze painting." Neither Lacroix nor matt colors would be suitable. (2) If your flowers painted in carmine have fired a purplish color, we doubt if you could remedy the matter by repainting. If the color is very dark, you might repaint with carmine No. 3. If it is a rosy pink, it might answer to go over it with flesh red (rouge chair), No. 1, toning down the purple, and then give it a light fire. Carmine is difficult to manage unless one has much experience in painting. (3) As nasturtiums range in all shades, from the palest lemon color to deepest maroon, they admit of a wide scale of colors. Orange yellow, silver yellow, ochre, orange red, capucine red and deep red brown will give you good effects. Poppies may be painted with capucine red, shaded with purple. Use a little silver yellow in the high lights, blended with the red.

CHINA PAINTER, Syracuse, N. Y.—For your ice-cream platter almost any arrangement of white or delicately tinted flowers would answer as a border, the edge being finished with feathered gold. On the plates with the same edge, use flowers carelessly dropped on, varying the arrangement for each plate. Delicately tinted maiden-hair fern would be very effective used as a border, and form a pleasing contrast with the white and gold; or, tint the centre of the dishes a rich shell pink, fading out till lost in the white near the gold. The maiden-hair fern, water-lilies, or any graceful white flower wreathed about the centre of platter would look well on this tint. Flowers having some cool associations seem most in keeping, like lilies and ferns. Celadon shaded in the same manner as the pink, with white flowers, would have a delicate effect.

A CONSTANT SUBSCRIBER.—Instructions for flesh painting on china have been given both in the January and February numbers of our magazine, therefore it is superfluous to repeat them. For the fairy and moths design, lay in a flat tint of carnation No. 1 all over the insects, and on the upper part of the wings shade slightly with chestnut brown. The underpart shades down from pink to chestnut brown and dark brown No. 4. Paint the rose with carnation, and shade it with apple green and carnation mixed. Put in the leafy chariot with moss green J, and shade it with brown green and dark green No. 7. The floating scarf may be painted forget-me-not blue; for this, lay on a flat tint of deep blue green and shade it with brown green.

L. L.—(1) The browns used in painting your flowers had nothing to do with the "scaling," but the catastrophe was due to your excessive use of oil, and the fact that you loaded your brush with color. Paint with turpentine only, and barely touch your brush to the fat oil. (2) You say that a distant landscape you had painted fired badly, the blues disappearing and the reds predominating. Repaint your sky and fire again. If your reds are deep enough in tone, paint only your blues, lightly brushing over the reds with oil in order that the colors may blend well in the firing. Do not expect to finish a landscape with one firing. (3) Matt gold should not "scrape off," unless improperly laid on or very much under-fired. If your gold was well fired on the plate, it is evident that your painting was defective, as has been indicated above.

A. F. T.—For your nasturtiums, paint the flowers in the various shades of yellow, red and brown—light yellow and orange yellow, with light or dark red centre marks on petals; orange yellow, striped, spotted and marked with orange red; capucine red, red brown, violet of iron; yellow brown and sepia shaded with dark brown. Shade the yellow with brown green, the reds with darker shades of red, or red and black mixed.

OLD SUBSCRIBER.—The tendency of relief white is to look dull and gray after it is fired. Get it in powder, either Lacroix's or the Dresden; mix with a little turpentine and apply, taking it up on the point of the brush, and placing it just as it is needed, not working it at all with the brush. Your tube color may have deteriorated by keeping.

MRS. C. H. T.—There is no doubt that your Roman gold was under-fired. When this is the case, it invariably rubs off more or less in the burnishing. You say you fired it for three hours, but that is no proof of a sufficient firing, because the kiln might not have been properly heated.

MRS. M. A. W.—Either purple No. 2 or crimson purple will fire a rich pure crimson and give far more satisfaction than any tint produced by a combination of two or more colors.

MISS H.—Why use a pen at all for outlining china? A fine outlining brush should answer every purpose. It is, however, possible to outline with a fine pen, such as might be used for pen-and-ink work. Try a Spencerian pen. The color must not be too thick, and should be mixed with spirits of lavender to

keep it from drying too quickly. Feed the pen with a brush and wipe all the color off it each time before replenishing, because if at all clogged it will not work.

WATER-COLOR QUERIES.

J. S., New Castle, Ind.—Your eighteen cakes of Winsor & Newton's water-colors that are twenty-five years old are probably as good as ever. To use them, you must drop water on a white china palette or plate and rub them in it. Do not dip a color in water to rub it, for it would be injured and probably would crumble afterward. Colors that are rubbed off may be thinned for light washes, or left with but little water in them so that they will make strong touches. If all the water evaporates, the colors may be wet up again with a brush dipped in water. Moist colors are used more now because they are more convenient.

READER, Hollister, Cal.—In copying the portrait study given in our January number, the work should certainly not be moistened all over when once the local wash is put in. Paint with a very wet brush as long as possible. When working



up the details a small brush can be employed. It is always easy enough to soften hard edges by breaking them up with a moderately moist brush. If you paint with the steadfast purpose of improving and modelling the drawings with every stroke, finish will come of itself almost imperceptibly.

MISS L. M. W.—Lessons in "Water Color Painting on Wood" are likely to be included among those given by artists who teach decorative art. You will find the names of several in our advertising columns. A teacher making a specialty of this work would doubtless be a decorator rather than an artist.

ART STUDY ABROAD.

R. H. H.—(1 and 2) It is of course easier for men to go abroad to study with limited means than women. The actual cost of living would be about the same as in New York if one knows how to economize in both places. The fees for schools, tuition, etc., are also much the same. The materials are somewhat cheaper, which is quite an item. Paris has the best schools for life study, but the standard is very high, and the instructors expect good work. You would save time by a preparatory course of drawing from the cast and from life in some good art school



DESIGNS FOR DOOR-KNOB DECORATION.

FOR WOOD-CARVING OR REPOUSÉE.

FOR CHINA PAINTING.

in this country, such as the Art Students' League or the Academy of Design, where the methods are the same as those taught abroad. It is of course "absolutely necessary" to draw from life in order to paint portraits, and quite impossible to be a portrait painter without such a course of study as we have mentioned. Possibly what you consider "really good work" might not stand the test of an art critic's opinion.

ILLUSTRATING.

B. F. P., New York City.—In order to illustrate books and magazines as you desire, two things are necessary. First, and most indispensable, is a complete knowledge of drawing, such as is only gained through careful study from the cast and from

life. Secondly, but equally important, is the talent for composition, including a certain amount of imagination; either one is useless without the other. Let us suppose, however, that you have both, and wish to illustrate a poem or a story. Select with care some interesting situation or character from the text, and make a rough sketch in charcoal of your idea. When the composition is arranged satisfactorily, make drawings from life for the figures, with studies for the surroundings and accessories, also from nature. When all is complete, revise your work, to make sure that the lights and shadows are well balanced, and the lines as graceful and harmonious as the subject will permit.

In making preliminary studies for illustrating, we would suggest that you use charcoal as a medium on account of its easy manipulation. The actual illustrations for reproduction are most acceptable generally for publishing purposes, when done in pen and ink line drawing, or India ink and Chinese-white washes. Lead-pencil and crayon are used by some artists, as are also black and white oil colors. If the illustration is to be engraved, any medium can be used, but if for reproduction by process work, black and white line and wash drawings are preferable.

PHOTOGRAPHY.

COUNTRY DOCTOR.—The Chautauqua School of Photography, you ask about, was organized in 1886. It instructs in the theory and practice of the art-science at the Chautauqua Assembly grounds in summer; in local classes at 423 Broome Street, N. Y., from November 15th to the middle of May; or by the corresponding classes through printed lessons and The Photographic Times, the organ of the school. The practising class opens on July 1st, and remains in session until about September 15th. A course of ten lessons costs \$5. The cost of ten lessons at the Headquarters in New York is \$7.50, and this includes initiation fee, text-book and materials used in demonstration. The cost of ten lessons in portraiture on special subjects is \$10 and, as is the case in the practising class, special lessons may be taken at the cost of \$1 each. Besides these there is a post-graduate course covering two years; tuition fee independent of text-books, \$10. You can obtain a circular of information by addressing the President, Professor Charles T. Ehrmann, 423 Broome Street.

ROGER W., New Haven, Conn.—You seem to have been more eager to have a quantity of photographs to show, than to make artistic pictures, and have wasted time and materials on commonplace subjects. We would advise you to make a specialty of something of positive value, say the historic houses, or the trees of remarkable size or beauty, in your city. A recent number of a journal published in Boston, The Engraver and Printer, we believe, says: "There is a large market among many illustrated publications, and among the various engraving companies of the country, for the sale of photographs of general interest. Genre work and animal studies meet with particular favor."

SUNDRY QUERIES ANSWERED.

SUBSCRIBER, Meridian, Miss.—"An Art Night" might be made both profitable and entertaining by tableaux representing pictures by famous artists, both portraits and figure pieces. Short biographies of the artists could be read between the tableaux, or you could have music. If you desire to have a printed programme, it could be made very attractive by taking a little trouble. Some of the many pretty designs given in The Art Amateur as borders, sachet covers, etc., could be adapted to the purpose. A little cupid holding a palette upon which is an appropriate inscription, would be amusing. At the bottom of the invitation might be sketched an easel with a canvas upon it bearing the word "SALVE" (welcome), or merely a date and the address. If drawn with spirit, and a moderate amount of skill, these decorations could be made quite effective. The drawings may be made in pencil, or washed in with either sepia or India ink.

MRS. B.—It would be wise to submit your study of "live quail" to some artist who will give you a more reliable opinion upon its merits than your own approval. If it has any real artistic value, a publisher might accept it, though it is doubtful, as the subject is a hackneyed one and has already been extensively chromoed. If you wish to send it to a publisher, the painting should be done in oil, on canvas, and would look better mounted on a light stretcher than rolled. It should be painted the same size, or larger than you wish it published, never smaller.

H. S. and "CONSTANT READER."—It is difficult to advise you how to dispose of your work when we have no idea how much merit it possesses. The best test is to send it to one of the principal exhibitions. If it is strikingly good, it will probably be accepted, although its rejection need not carry discouragement. Every season there are many pictures of merit not hung because there is not enough wall space for all that are sent. You might try for the next exhibition in New York.

MRS. B., Detroit, Mich.—(1) You will find our charges for criticism of drawings and paintings on page 112 of the March number. (2) You say you have enlarged a marine study given in our April, 1891, number, and wish to know how to paint the men in the boat in detail. The only way to do this satisfactorily will be to have a model with something the same effect of costume, and finish the painting from life. In this way your work will have a value beyond mere imitation.

M. M. B., Cincinnati.—The Art Amateur cannot undertake to sell pictures painted by subscribers, and does not keep on sale works of art or artists' materials.

F. A., M.D.—The simplest way to restore your old oil painting will be to fill up the cracks and spots where the paint has peeled off with carefully matched touches of the same color. Use Soehnée's French retouching varnish as a medium, and, when finished, varnish the whole picture with the same. Wash the painting well with lukewarm water and Castile soap and let it be thoroughly dry before beginning the restoration.

TO OUR SUBSCRIBERS.

THE increasing demand for monograms leads us to say that it will be impossible hereafter to bear the entire expense of designing and reproducing them ourselves. We will gladly furnish monograms of the average size at a cost of fifty cents each, it being understood that subscribers grant us the privilege of reproducing the same in our columns.

FERN dishes in open-work designs, ranging in price from \$10 to \$12, are to be seen at Stern Brothers. They are both round and oval in shape, and if lacquered, as is generally the case, are easily cared for.

In bamboo furniture are many new pieces to be found at O'Neill & Co.'s. Corner chairs of good size sell as low as \$4, and settees strong and well made from \$7 to \$10. There are graceful music-racks and low seats, and a rocking-chair with a plush-seat cushion and head-rest is but \$8.50.

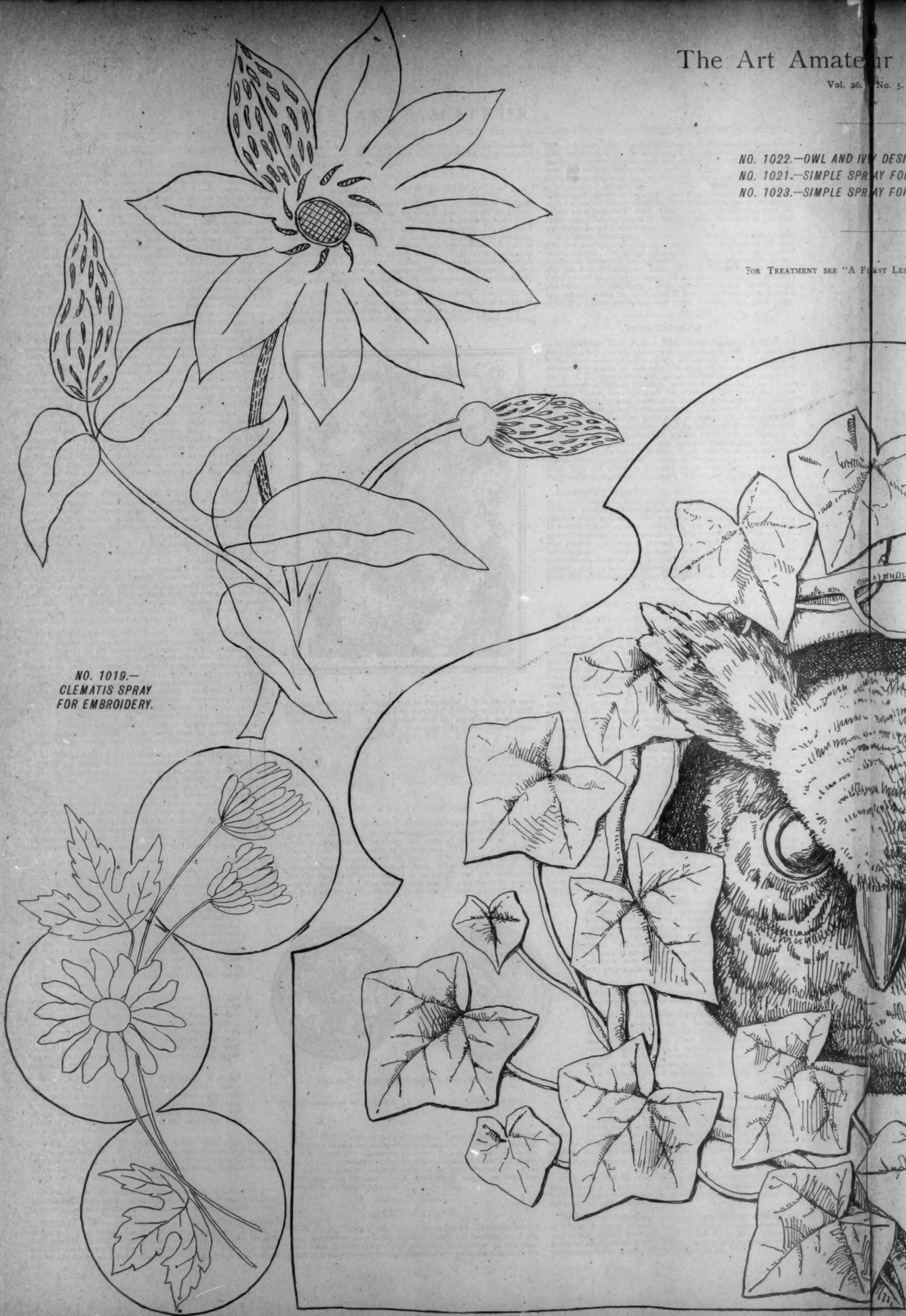
NO. 1022.—OWL AND IVY DESIGN.

NO. 1021.—SIMPLE SPRAY FOR

NO. 1023.—SIMPLE SPRAY FOR

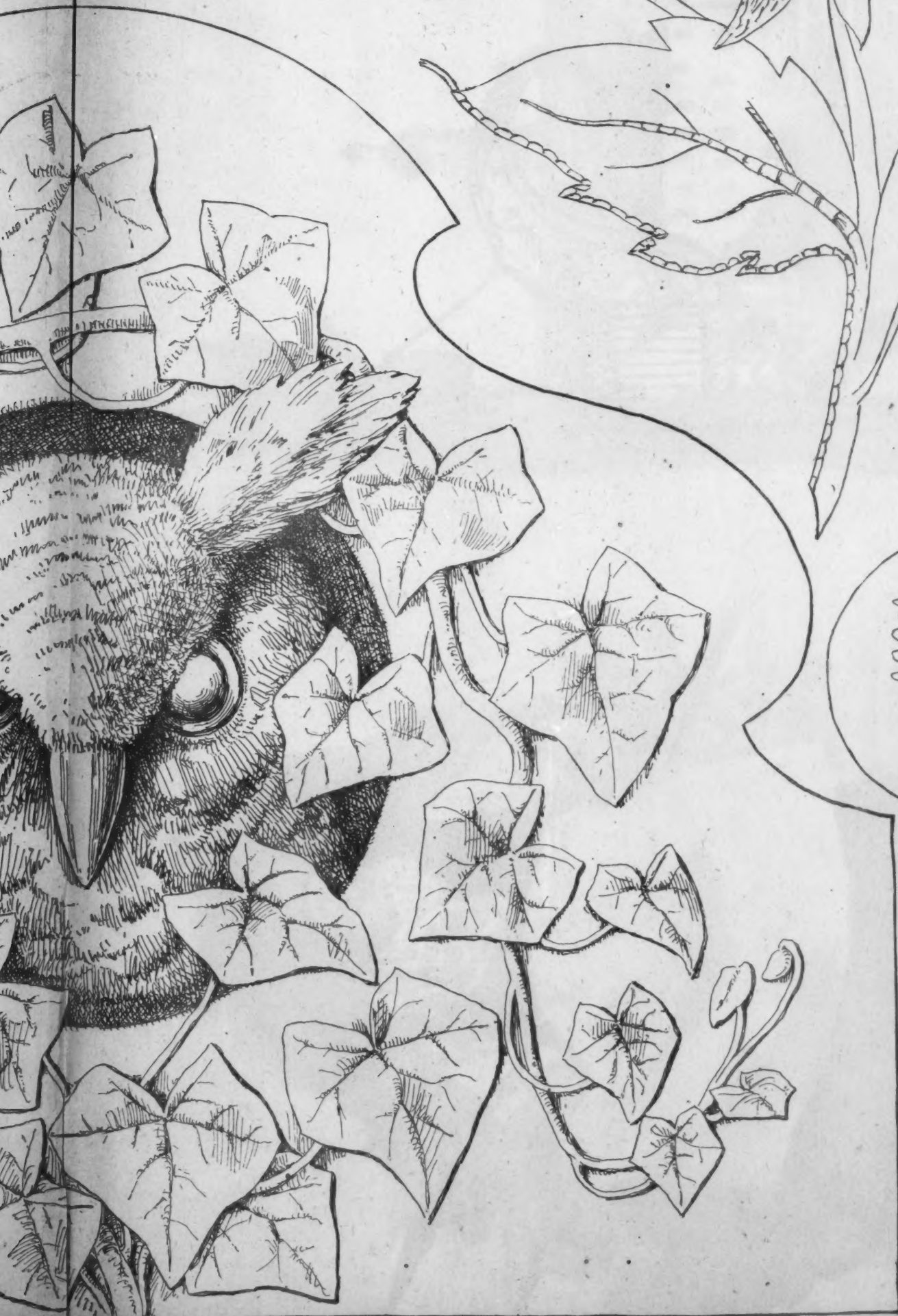
FOR TREATMENT SEE "A FIRST LESSON"

NO. 1019.—
CLEMATIS SPRAY
FOR EMBROIDERY.

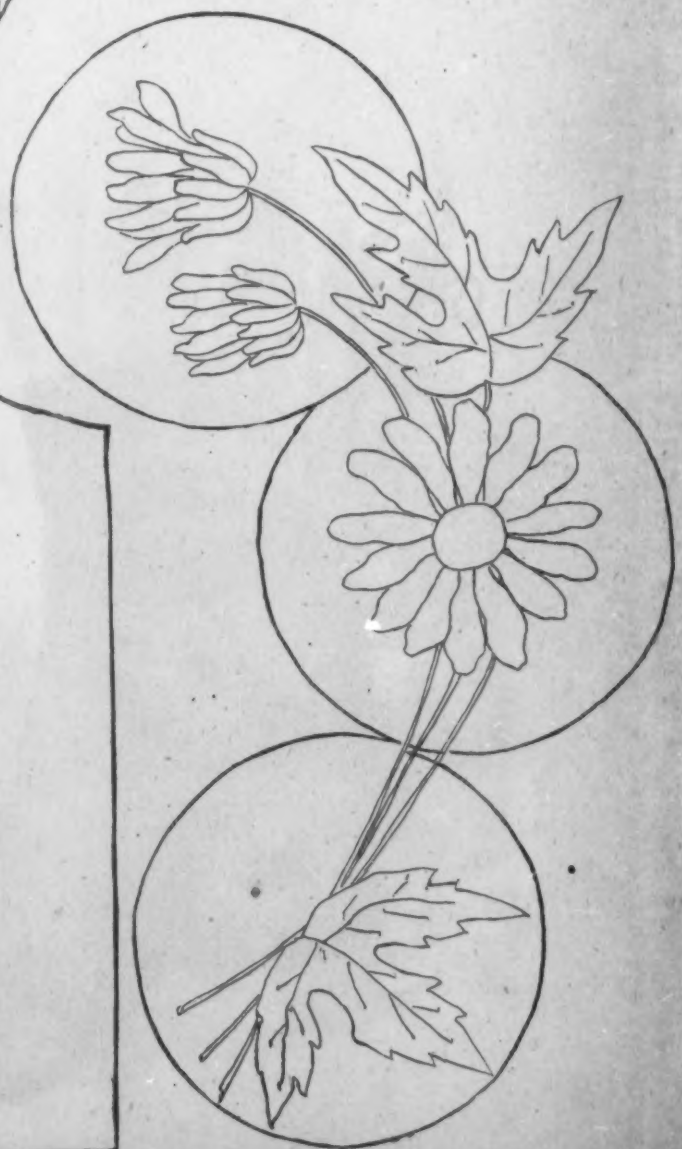


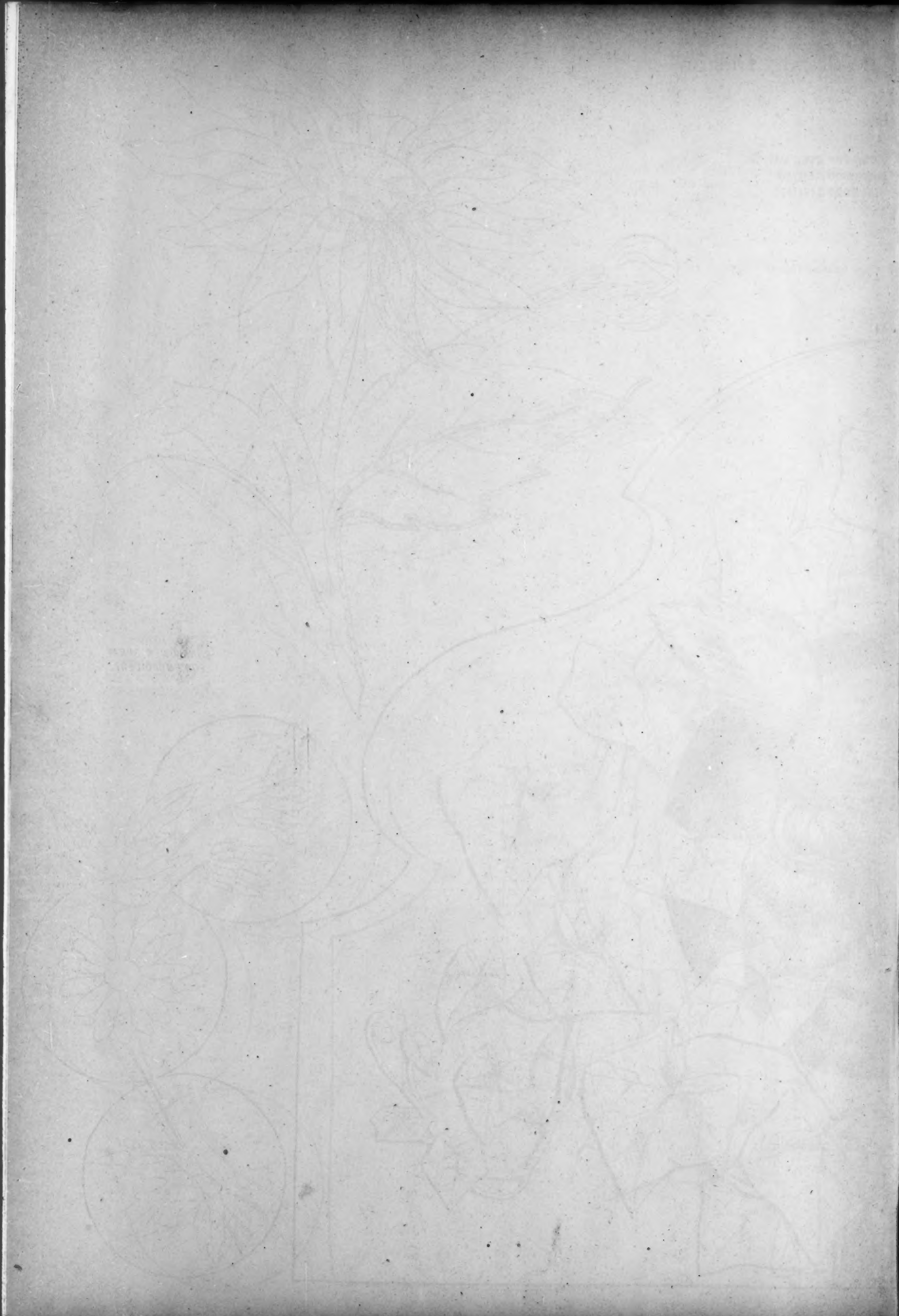
WILLOW AND IVY DESIGN FOR WOOD CARVING.
SIMPLE SPRAY FOR WOOD CARVING.
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SEE "A FIRST LESSON ON WOOD CARVING."



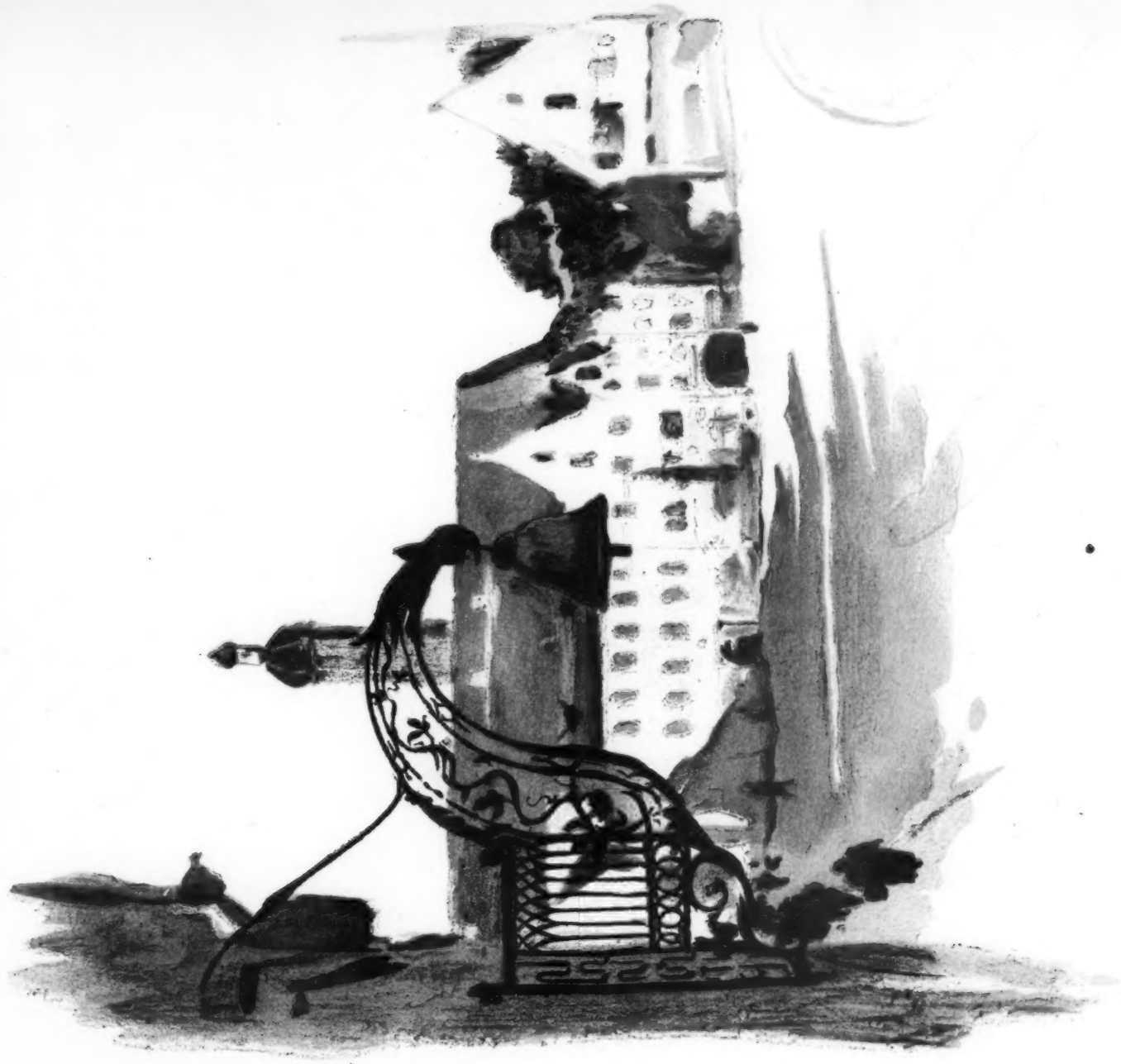
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FOR EMBROIDERY.



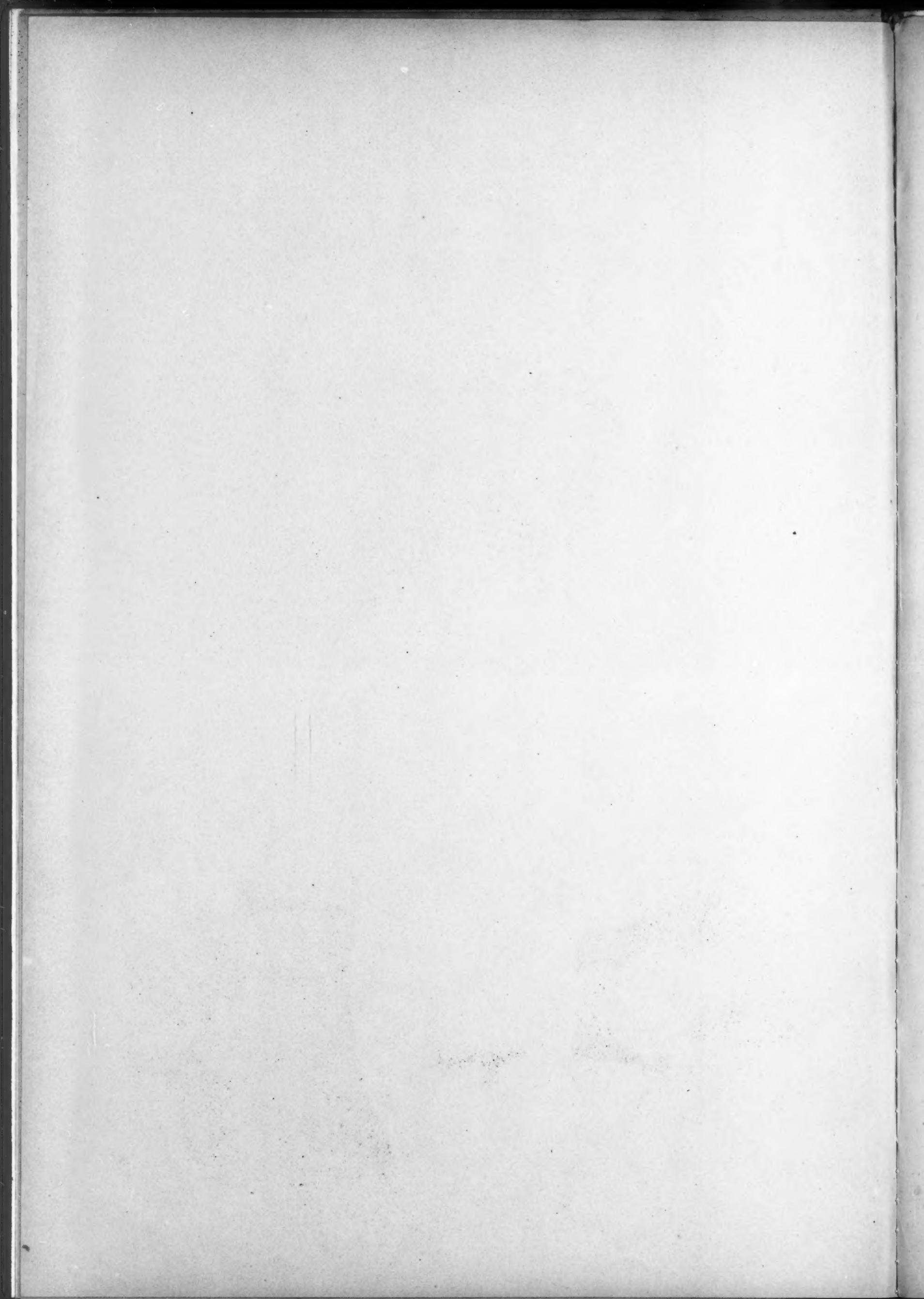




WATER-COLOR SKETCH. By Hubert Herkomer, R. A. Copyright 1892. Montague Marks. 23 Union Square, New York.
(ONE OF 40 COLOR PLATES INCLUDED IN A YEAR'S SUBSCRIPTION TO THE ART AMATEUR, FOR \$4.00.)

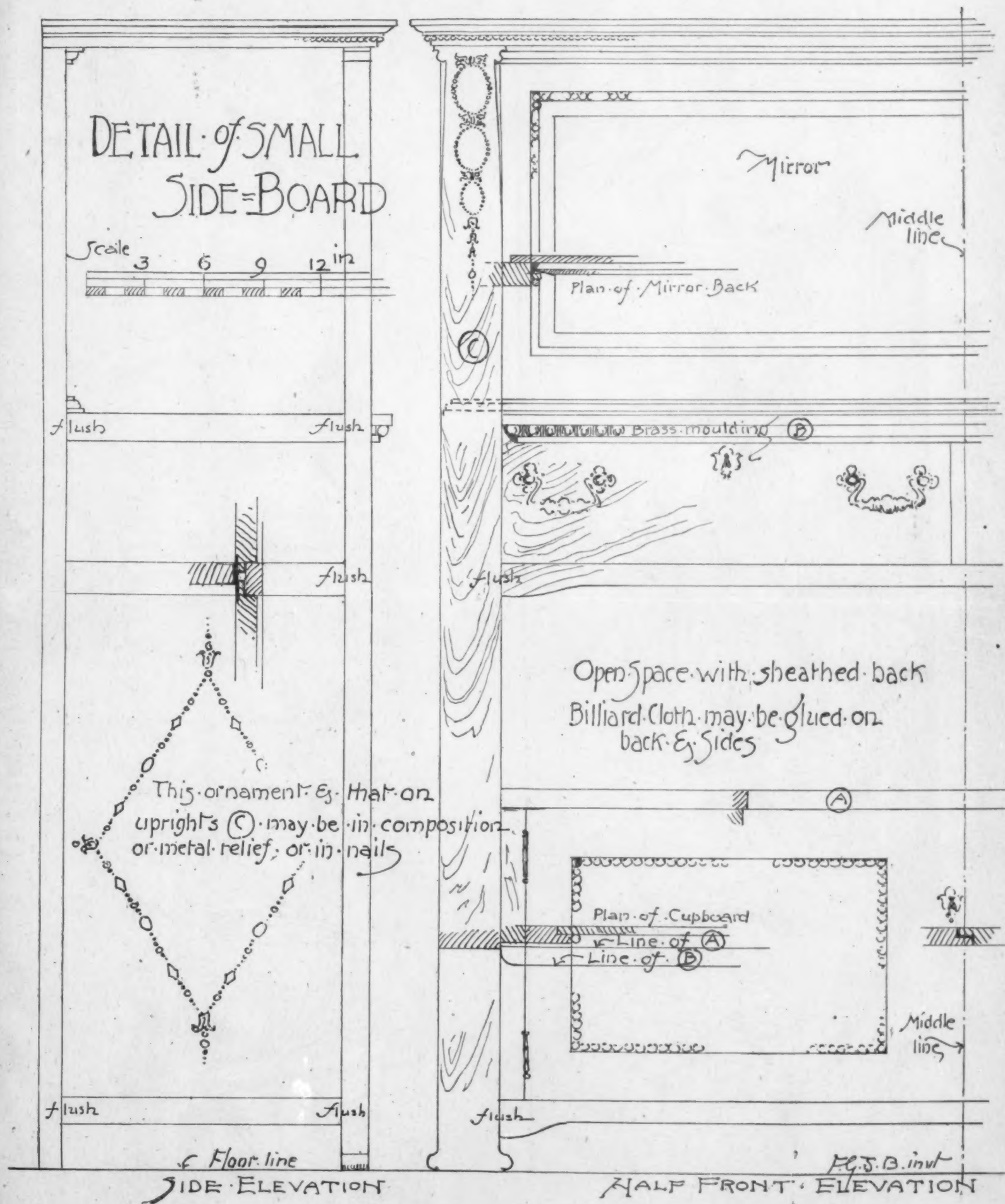


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The Art Amateur Working Designs.

Vol. 26. No. 5. April, 1892.

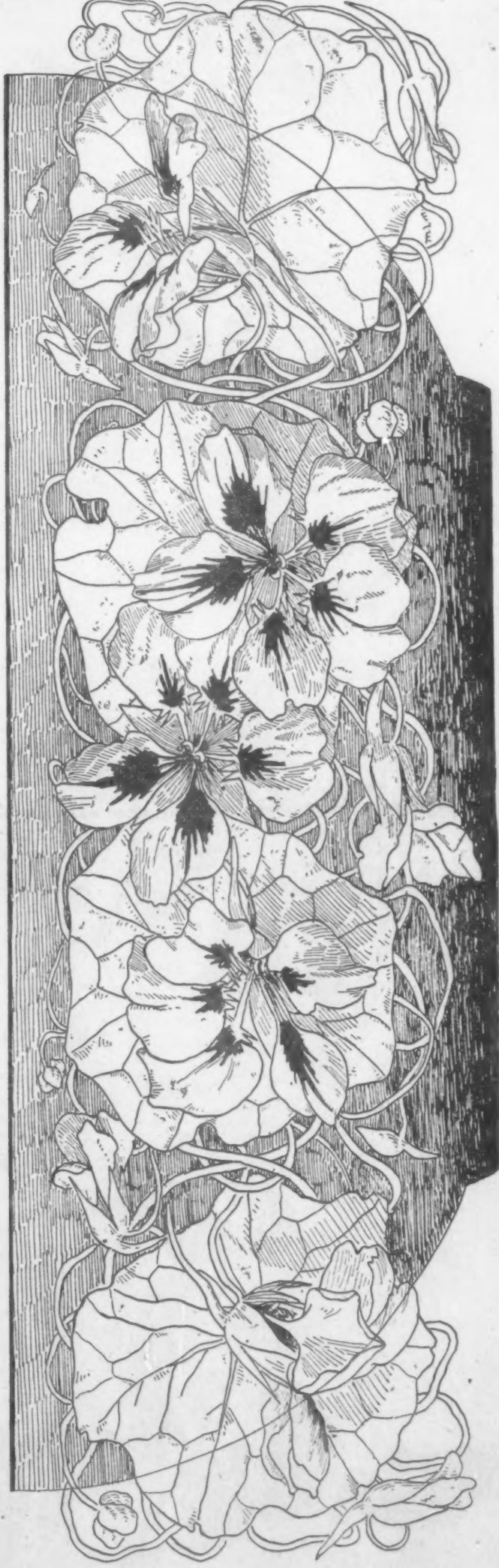
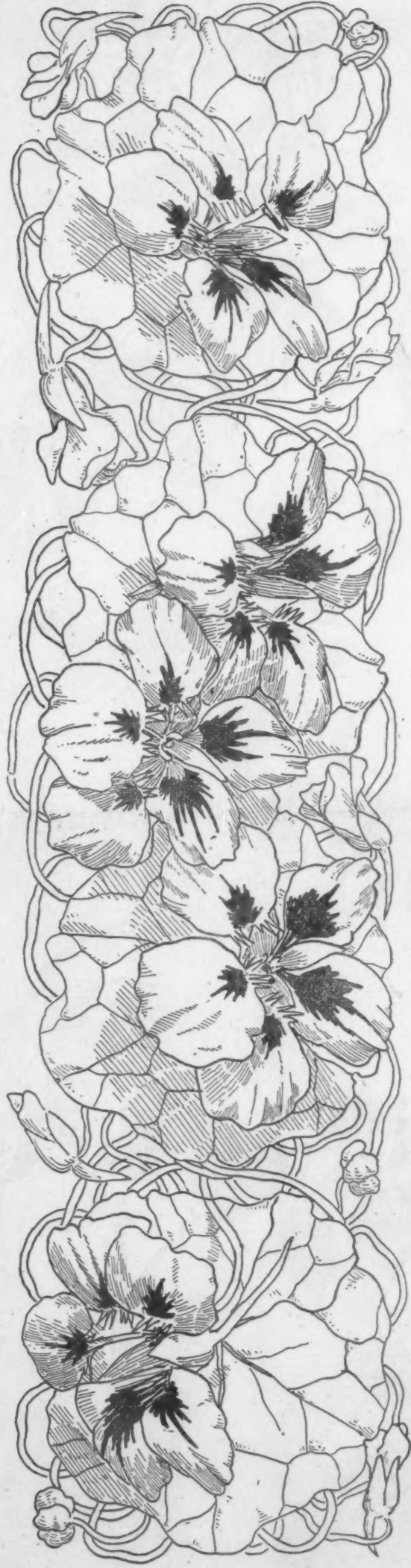


THE JOURNAL OF THE AMERICAN ASSOCIATION OF AMATEUR DESIGNERS



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NO. 1010.—NASTURTIUM DECORATION FOR A BOWL. By M. L. MACOMBER.



The Art Amateur Working Designs.

Vol. 26. No. 5. April, 1892.



NO. 1024.—SPRAYS FOR GENERAL DECORATION.

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